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PAGE 7

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 10, 1998

VIDEO NEWS

Music, Hits, DVD Are Holiday Stars At Video Stores

■ BY SETH GOLDSTEIN
and EARL PAIGE

NEW YORK—The holiday season (and as it began for home video) continued strong sales for such direct-to-reel-through hits as Columbia TriStar's "Men In Black" and Disney's "George of the Jungle" and a surprising surge in music titles, a genre left for dead until recently.

But there's concern that the bellwether retailers of sell-through, like Wal-Mart, didn't perform as expected, dragging down results for.

CES to Serve As Stage For DVD, Divx Feud

■ BY SETH GOLDSTEIN

NEW YORK—Hollywood is returning in force to the International Consumer Electronics Show (CES) Jan. 11 in Las Vegas, courtesy of DVD and its pay-per-view rival, Divx.

Not since the early days of home video, when CES provided the only venue for the display of studio titles, has the convention attracted as many big-name vendors. Most will be found at the booth hosted by the DVD Video Group (DVDG), the trade association formed to promote the new format, and Premiere magazine.

(Continued on page 42)

Holiday Record Sales Soar Consolidation, Big Titles Boost Retail

■ BY ED CHRISTMAN

NEW YORK—Consolidation of the music retail marketplace contributed to one of the best holiday selling seasons in recent memory for stores still standing, and those music merchants say they see sales remaining strong throughout January.

"We think there are legs on most of the hit product, so we expect business to be strong right through January," says Larry Mundorf, president of the 170-unit, Carnegie, Pa.-based National Record Mart chain. Most retailers describe this holiday selling season as being hit-driven. Among the hits that

led the way during the holidays were albums from Céline Dion, Barbara Streisand, Garth Brooks, Chantawanna, Backstreet Boys, Usher, Hanson, Shania Twain, and LeAnn Rimes.

Other merchants agreed with Mundorf, saying that as of Dec. 30, sales had yet to show signs of letting up.

In addition to the hits having legs, merchants said that they were surprised by two records during the holidays: Andrea Bocelli's "Romanza" and the soundtrack to the hit movie "Titanic." In the case of the latter title, merchants say the album started to gain attention in the last two weeks of December. The film opened Dec. 19. Randy Davis, VP at the 11-unit, St. Louis-based Streetside chain, points out, "The 'Titanic' soundtrack hit so late in the season it is just now

(Continued on page 42)

Brand-Building Retailers Turn To Custom CDs

■ BY CARRIE BELL

LOS ANGELES—The music business has caught the eye of the wider retail community, with chain stores better recognized as purveyors of khaki pants, furniture, and work boots now releasing more CDs than some indie record labels. Companies like the Gap, the Bombay Company, Guess?, Emporio Armani, Fier 1, Ralph Lauren, and Starbucks Coffee are raiding record-label catalogs and discovering hot new acts for use on custom-made seasonal and theme compilations sold under their own brand names.

(Continued on page 21)



SEE PAGE 37

Video, Record Labels Gear Up For 1st Quarter

Major, Emerging Acts On Release Schedule

■ BY FRED BRONSON

After the fourth-quarter rush of high-profile album releases, the first quarter is a time labels often concentrate on new artists. The first three months of 1998 will include a fair share of developing acts, but there will also be a number of superstar releases, label debuts for well-known artists, and reissues mined from back catalogs (see story,

(Continued on page 42)

Vid Suppliers Ringing In New Year With Hit Titles

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although retailers are still enjoying sales from sell-through titles released during the fourth quarter, suppliers are gearing up for the new year with more hits and seasonal promotions.

Some of the hot titles include Baha Men Home Video's "Hercules" and Columbia TriStar Home Video's "Air Force

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PolyMedia, Kellogg's Team For Compilation Promo

■ BY ED CHRISTMAN

NEW YORK—In a move to stimulate catalog sales and heighten the profile of its artists, PolyMedia, PolyGram's compilation division, has created four music compilations that will be offered as a premium to purchasers of Kellogg's cereal products.

In a high-powered promotional campaign, PolyGram artists in four genres are to be featured on the

backs of about 90 million Kellogg's cereal packages available in supermarkets throughout the U.S. beginning the first week of January.

For the promotion, PolyMedia, a unit of PolyGram Group Distribution (PGDG), has created four multi-artist compilations, each featuring eight songs from one of the four music genres: classic rock, country, pop, or Motown. Kellogg's purchasers can send away for the compilations,

(Continued on page 42)

QRadio Brings South African Music Online

■ BY DIANE COETZER

JOHANNESBURG—Quincy Jones has solidified his longstanding involvement in South African music with QRadio, an innovative and multiaeted project designed to bring South African music to American Internet users.

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\$5.95 US \$6.95 CANADA

0 74808 02552 >

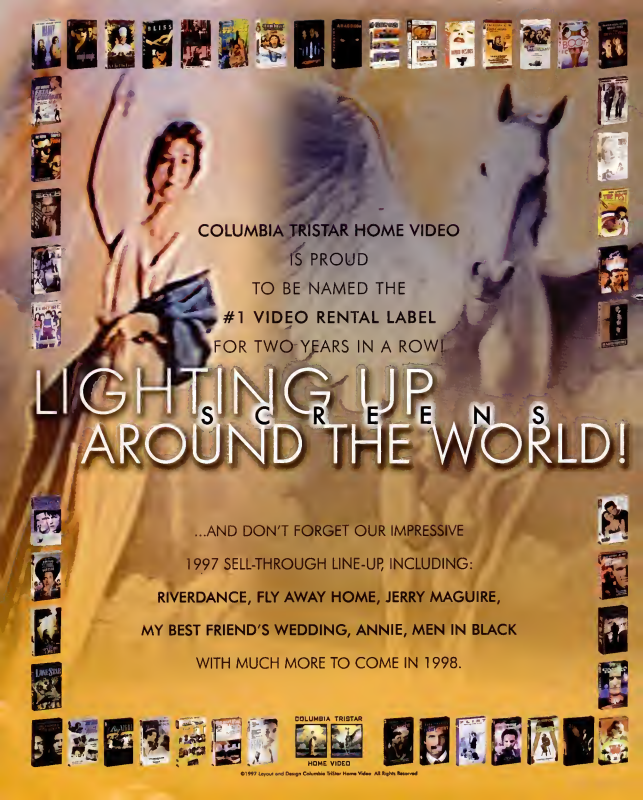


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1997 SELL-THROUGH LINE-UP, INCLUDING:
RIVERDANCE, FLY AWAY HOME, JERRY MAGUIRE,
MY BEST FRIEND'S WEDDING, ANNIE, MEN IN BLACK
WITH MUCH MORE TO COME IN 1998.

COLUMBIA TRISTAR

HOME VIDEO

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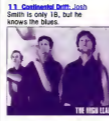
- **BLUES**
 - DELICES WILD • E. B. KING • RCA
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- 9 **Pearl Jam's** step back from the spotlight looks like a savvy career move on the eve of its first album release.
- 9 **The Beat**, **Booker** of the **Billboard** Music Awards with **Spice Girls**, **Laurin Hill**, and **Goth Brothers**, among others.
- 11 **Rowena**, **Goth Brothers** grosses \$938,640 at **Rosemont**, it's **Rosemont** **Horton**.
- 11 **Continental** **Dr.** **Josh Smith** is only 18, but he knows the blues.



12 **Popster** **Springer**, **Bord**, in **DAVE**, **PROVOK** in album debut **March 17**.

14 **R&B**: **Verity Records** offers recent top gospel hits on "WOW Gospel '98"

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COMMENTARY

Innovative Acts Crucial To Health Of Music Biz

BY MICHAEL JAMES

The numbers may look fine on paper, but the record business is in trouble. For the last year, A&R directors have been waiting for the emergence of a new style of recorded music to drive industry growth. They hoped that techno or electronica would do for sales what grunge or alternative did in the early '90s. Their hopes are misplaced: Grunge was not the driving force behind the industry—Nirvana was. It may be, but not a style, but a person: the rapper success by bridging the gap between art and commerce. So, it is the challenge to find a Nirvana sound-alike? Probably not. Records are made by two basic types of artists: innovators and emulators. Neither is inherently better than the other, but it is important to distinguish between the two when search-

ing for new talent. In heavy metal or Nashville's current version of country, being an emulator may be the ticket. On the other hand, what per-



A&R executives currently have the most power to influence the success or failure of the record industry.

Michael James, president of Atlantic Records, is a producer who has worked with LL, Rikn, the New Real World, and Artificial Day Club, among many others.

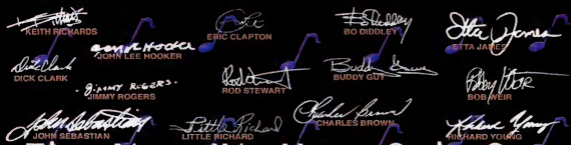
centage of the artists signed during the Nirvana-led Seattle explosion of the early '90s went on to success? In the long run, being an innovator is the key to longevity

and multi-platinum sales. Innovative artists lead the way for fresh, new stylistic movements in music and culture. They also tend to be the acts that endure—meaning strong catalog sales to come.

Innovators are initially an acquired taste, because they do not sound like most of their contemporaries, there is typically resistance to signing them to recording contracts. After they are signed, they require development to realize their true potential. Innovators often get trapped in a vicious circle: Major-label record companies have the advantage—and the disadvantage—of being able to get copious amounts of records into the marketplace, while indie labels, which have less pressure to have an instant hit, have the advantage of being free to sign an innovative, "unfamiliar," major-label act. [\[Continued on page 32\]](http://www.billboard.com/97/02)

Commentaries appearing in this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marjorie A. Gilles, Billboard, 1301 Broadway, New York, NY 10019.

LAST YEAR FOURTEEN OF THE GREATEST MUSICIANS OF ROCK & ROLL
 URGED THE NOMINATING COMMITTEE TO PLACE JOHNNIE'S NAME ON THE BALLOT.



THIS YEAR WE HAVE ONLY ONE.



(1955/1956)
 MAYBELLENE
 WEE WEE HOURS
 THIRTY DAYS
 YOU CAN'T CATCH ME
 NO MONEY DOWN
 DOWNBOUND TRAIN
 BROWN EYED HANDSOME MAN
 DRIFTING HEART
 ROLL OVER BEETHOVEN
 TOO MUCH MONKEY BUSINESS
 HAVANA MOON
 SCHOOL DAY

(1957 TO MAY, 1958)
 ROCK AND ROLL MUSIC
 OH BABY DOLL
 I'VE CHANGED
 REELIN' AND ROCKIN'
 AT THE PHILHARMONIC
 SWEET LITTLE SIXTEEN
 AROUND & AROUND
 BEAUTIFUL DELILAH
 CAROL

(SEPTEMBER, 1958 TO 1959)
 MEMPHIS
 ANTHONY BOY
 JO JO GUNNE
 SWEET LITTLE ROCK 'N' ROLLER
 LITTLE OZENIE
 ALMOST GROWN
 BACK IN THE USA
 BETTY JEAN
 CHILDHOOD SWEETHEART
 TOO POOPED TO POP
 LET IT ROCK

Chuck Berry
 Berry Park
 691 Buckner
 Wentzville, Missouri 63385

January 13, 1997
 Ahmet Ertegun
 Chairman and Chief Executive Officer
 The Atlantic Group
 75 Rockefeller Plaza
 New York, New York 10019

Dear Ahmet:
 It has recently come to my attention that Johnnie Johnson is being considered for nomination for the Rock & Roll Hall of Fame. I would like you to know that I am in full support of Johnnie's nomination.

Johnnie and I have been friends and musical collaborators for over 40 years. In my opinion, his membership into the Rock & Roll Hall of Fame would be of great value to the Foundation. His induction would round out the list of those musicians who made significant contributions during Rock & Roll's infancy.

I certainly hope that Johnnie is given every consideration by the nominating committee to become a member of this year's list of nominees into the Rock & Roll Hall of Fame

Very truly yours,

 Ahmet Ertegun
 Chuck Berry

(1960 TO FEBRUARY, 1964)
 BYE BYE JOHNNY
 JAGUAR AND THUNDERBIRD
 THIRTEEN QUESTION METHOD
 CRYING STEEL
 I'M TALKING ABOUT YOU
 COME ON
 NADINE (IS IT YOU?)
 YOU NEVER CAN TELL
 PROMISEDLAND

(MARCH, 1964 TO 1966)
 NO PARTICULAR PLACE TO GO
 LIVERPOOL DRIVE
 YOU TWO
 CHUCK'S BEAT
 LITTLE MARIE
 DEAR DAD
 SAD-DAY, LONG NIGHT
 IT'S MY OWN BUSINESS
 IT WASN'T ME
 VIVA VIVA ROCK 'N' ROLL
 RAMONA SAY YES

FOR A COMPLIMENTARY
 autographed copy of Johnnie's latest CD



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 VISIT JOHNNIE.COM.

SFX Claims Top Promoter Title Via PACE Purchase

This story was prepared by Ray Waddell, reporter for Amusement Business.

Its \$330 million purchase of broadcast content promoter PACE Entertainment is the latest in a quick succession of deals that places SFX Broadcasting Inc. at the top of the corporate promoter ladder, territory previously occupied only by TNA, Universal Concerts, Cellular Door, and, until now, PACE.

The buy includes all divisions of Houston-based PACE, including its theatrical, concert, touring, motor sports, and facilities group divisions (the latter oversees PACE's promoter interests). PACE owns two shows and is partnered in 11 more with Pavilion Partners, which SFX also purchased for an undi-

closed price from Viacom Inc. and Sony Music Entertainment.

PACE Entertainment chairman/founder Allen Becker calls the deal a "watershed situation," but adds that he is pleased about the opportunity the deal brings for PACE's upper management.

"It's 15 years old, and I'm coming to the end of my career," Becker says. "But much of our management staff are in the middle of their careers, and now they have the opportunity to do some pretty major stuff. As a private corporation, you often suffer from the shorts."

Robert F.X. Sillerman, executive chairman of SFX, was not available for comment. However, he said in a prepared statement, "With almost a quarter-billion dollars in revenue

(Continued on page 82)

E-Prop Gets All Of Martin Label Licenses Reprise/Capitol Sessions

■ BY IRV LICHMAN

NEW YORK—Dean Martin, the star crooner who died in 1962, envisioned that his vast catalog of recordings on the Capitol and Reprise labels would someday find a single home.

The first step in that direction was his purchase in 1980 of some 400 masters he recorded at Reprise from 1962 until the early '70s. Now, in a licensing arrangement with Martin's estate, EMI-Capitol Entertainment Properties has acquired the Reprise sessions, along with access to the sessions owned by its sister Capitol label, for which Martin recorded from 1948 to 1961 (Billboard Bulletin, Dec. 16, 1987). In moving to Reprise, Martin joined a label founded by his former Capitol labelmate Frank Sinatra.

Starting early this year, releases, updated with state-of-the-art digital processing, will begin to flow, including greatest-hits compilations, a boxed

set, a Christmas collection, and other albums, says Ed Katz, executive VP-E-Prop, as EMI-Capitol Entertainment Properties is informally known. The recordings will also be available for sync arrangements for film, TV, advertising, and other uses.

"We always thought that when Dean owned [the masters] we would at some point put it together at Capitol, as his complete recording career takes place in one place," says Mort Viner, Martin's longtime International Creative Management agent and executor of his estate.

Viner says Martin, around the same time as his Reprise deal, tried to buy his master recordings from his Capitol days but was turned down by the label. "He liked the way Capitol marketed his recordings," says Viner, "but as with the Reprise deal, he wanted control of the masters as one of his assets. Martin asked them to give him a number, but they said they weren't interested in selling."

As an example of programming that can now take place, Viner notes that Martin's Capitol recordings of songs with an Italian theme—including the pop hit "That's Amore"—could be combined with his Reprise recordings of similar material to market what couldn't otherwise be done before.

In fact, "Viner adds, "Martin did a type of album on Reprise he never did on Capitol, a country & western album."

According to Viner, the licensing deal is "indefinitely the same as any other. We were paid full advance against royalties. This is a 10-year arrangement with an option to continue."

"We'll be able to market one of the greatest talents in the music business in a way that was previously impossible," says E-Prop president Bruce Kirklind in a prepared statement.

According to E-Prop, none of the

(Continued on page 82)

Industry Lauds Ivey Nomination For NEA Chair

■ BY BILL HOLLAND

WASHINGTON, D.C.—Country Music Industry Association (CMA) director Ivey, President Clinton's nominee for chairman of the National Endowment for the Arts (NEA), is expected to draw on his leadership on Capitol Hill of experience with music industry advocacy groups. Ivey is expected to attend confirmation hearings after Congress returns in late January.

President Clinton nominated Ivey to replace outgoing NEA chairman Jane Alexander.

Ivey, 63, whose nomination was announced Dec. 18, has been CMAF director since 1971. The advocacy group

(Continued on page 82)

Clinton Signs Net-Related La Machia Bill

WASHINGTON, D.C.—President Clinton signed legislation Dec. 17 that changes copyright law to deal with what had unintentionally protected Internet sites who claimed that they took no direct financial gain from applying copyrighted works and deactivating them on the Internet.

The so-called La Machia bill, formally titled the No Electronic Theft (NET) Act, was supported by the Electronic Industry Assn. of America (EIAA) and was passed by Congress Nov. 17 before recess.

The new law will now allow the RIAA and its members to sue the owners of Internet fan sites and unauthorized music archives that offer free music samples without authorization from record companies.

The law also in 1997 bills passed by Congress in 1997. Two major copyright-related bills remain pending.

(Continued on page 82)

RIAA Seeks Review Of Rates Paid By Music Services

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) petitioned the librarian of Congress Dec. 12 to review a decision by the Library of Congress Antitrust Royalty Panel (CARP) that recommended subscription digital cable and satellite music services pay artists and record companies 5% of annual revenues for the last 10 years of master recordings.

According to the RIAA, the service, such as DMX, Music Choice, and MUZAK, log more than 250,000 hours of music. The Antitrust Royalty Panel agreed that the rate is too low.

It has asked for a higher "fair marketplace rate," pointing out its filing the "analogous" cable movie industry of HBO and its

(Continued on page 82)

Mama Concerts' Avram Jailed For Tax Evasion

■ BY WOLFGANG SPAHR

MUNICH—Leading German promoter Mama Concerts is remaining silent about its future as the selling agent of its founder and managing director, Marcel Avram, for 3½ years on tax evasion charges.

A court, in May imposed the sentence Dec. 22, 1997, after Avram admitted to 12 counts of evasion. Avram, who has already spent nine months in prison awaiting trial, was freed on bail after the hearing and is expected to return to jail in the spring.

No comment has been forthcoming from Mama, although Avram's long-standing business partner, Fritz Ross, says, "Avram remains head of the company, as before. I would have stopped working without him."

The offenses took place between 1991 and 1993 and involve a total of around 5 million Deutsche marks (\$3.4 million). Avram's sentence came despite the fact that he handed over the outstanding sum immediately after investigations began into his financial affairs at the beginning of 1997.

The charges center around Avram's promoting of German tours by such foreign artists as Lisa Minelli, Chas

(Continued on page 82)



2000 Years of Comedy. Comedy legends Mel Brooks and Carl Reiner visited Rhino headquarters recently to wrap up a tour promoting their Rhino comedy releases "The 2000 Year Old Man in the Year 2000: The Album," Brooks and Reiner's first new comedy recording in 24 years. "The 2000 Year Old Man in the Year 2000: The Book (Including How To Not Die And Other Good Tips)" is an accompanying 160-page hard-bound volume featuring 100 highlights and additional original content. Shown, from left, is Reiner; Harold Brosnan, managing director at Rhino; Brooks; and Richard Foss, president of Rhino.

Salsa Pioneer Jerry Masucci, 63, Dies Fania Records Co-Founder Made Latin Style A Hit

■ BY JOHN LANNERT

Jerry Masucci, who mainstreamed the artistic and commercial evolution of salsa music in the '60s and '70s, died Dec. 20, of complications following abdominal surgery in Buenos Aires. He was 63.

In 1964, Masucci, a Brooklyn, N.Y.-born attorney, co-founded Fania Records with noted Latin jazz/triplet flautist, Johnny Pacheco. Over the next

15 years, Masucci would help spearhead the international popularity of a Cuban-derived, Afro-Caribbean sound from New York dubbed salsa.

Dozens of salsa stars recorded on the label, including actor/singer Rubén Blades and Willie Colón (who together cut "Sembrar," one of the best-selling salsa discs of all time), Colin Cruz, Hector Lavoe, Larry Harlow, Bobby Valentín, Roberto Roena, and Issac Miranda.

of the increasing globalization of the world music market, of the emerging markets of Latin America and Asia, and of the rise of new sources for music.

"The world music market, which has been predominantly Anglo-Saxon, is becoming increasingly receptive to new styles of music," says "Blues and techno, for example, but also Latin American rhythms and world music are flourishing."

Roys says the conference program will include these issues and will include participation from peer music CEO Ralph Peer II, Tommy Boy CEO Tom Silverman, and Patrick Zeltick, CEO of Nave and former president of

(Continued on page 82)

Fania's house band, Fania All Stars, was a standard musical act that recorded crossover Latin jazz/funk/dance with Billy Cobham, Alan Barrham, Stanley Ervin, Steve Groswold, and Eric Gale.

As Fania was creating and marketing the upstart salsa music, Masucci's Fania label was virtually monopolizing the genre by acquiring

major New York labels like Cotique, Abravart, and the latter of which was owned by Morris Levy, the late industry veteran acquired by Masucci.

Ralph Mercado, president of RMM Records, worked closely as a promoter and artist manager with Masucci over the past 35 years, says Masucci "made salsa music a business. And when we hooked up with the Fania All Stars, it created the explosion of what we know as salsa music today."

"He made records and movies about the music and took it around the world. He had the largest catalog of this music anywhere, and he helped many stars of Rubén Blades and Willie Colón."

Mercado, who was inspired by Masucci to start his own label in 1987, says Masucci "was a salsa music god."

(Continued on page 82)

MIDEM Focus To Include Small Labels

■ BY JEFF CLARK-MEADS

LONDON—New music, new media, and an old hand will be underwriting the success of the 22nd MIDEM, to be held Jan. 18-22 in Cannes.

The meeting will have a particular focus on support for smaller labels that may not have been to Cannes before, according to Revue MIDEM/Organisation chief executive Xavier Roy. In addition, the conference program will focus attention on changing technology.

Ahmet Ertegun, co-founder of Atlantic Records and co-chairman/CEO of the Atlantic Group, is to be honored as MIDEM's man of the year. Ertegun will receive a trophy named

for his late brother, Nesuhi, who was honored as man of the year in 1989 for his work with Atlantic and his chairmanship of the International Federation of the Phonographic Industry.

Roy says MIDEM is encouraging "the smaller but very creative labels" to come to Cannes for the first time through the launch of the MIDEM Techo Club.

"The club proposes attractive prices and maximum visibility and will allow these young labels to benefit from the busy international business platform that MIDEM offers," says Roy. The club will provide meeting facilities and listening booths for the labels, he adds.

Roy notes that MIDEM is conscious

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Growing Fan Base Awaits DiFranco Set Righteous Babe Aims To Meet Demand For 'Castle'

BY CARRIE BELL

And DiFranco shared a stage with Bob Dylan for a series of shows last August. As odd as the pairing might seem, a close look at the do-it-yourself female singer/songwriter and the rock icon reveals quite a few similarities.

Both admire Willie Guthrie and other troubadours of earlier music. Both peak beautiful pictures with wit and play and rhyming lines. Both got started in the small clubs of the East Coast and tour constantly.

They're both in the music industry on their own terms. Both use music to deal with the triumphs and hardships of life. And both are social commentators for their respective generations.

"Bob Dylan is the greatest poet of his generation, a legend, an icon. But when I met him, I realized he is just a folk singer who loves playing music, a folk singer like me," DiFranco says. "Neither of us ran from that brand despite the fact that folk is a dirty word that many singers would jump into traffic to avoid. We have a love for the non-commercial aspect of it, a love for creating new things to share with people."

Dropping Feb. 17, "Little Plastic Castle" is the latest of three new creations by the Buffalo, N.Y., born, DiFranco on the label she started at age 20, Righteous Babe Records. The artist's fan base keeps growing, and the company is meeting demand with a first shipment of 250,000 units, according to label president/DiFranco manager Scott Fisher. The 40,000-member fan club will receive a mailing announcing and selling the record.

"Retail gets more supportive with each release, and we are trying to respond to that demand," Fisher says. "They saw how great her numbers were when she was just selling albums from the back of her car. Now they see that people can't wait for new material, returns are low, and catalog numbers are consistent."

According to SoundScan, DiFranco's first 10 releases (including last year's live double-CD, "Living In Clip") have sold a combined 790,000 copies since SoundScan started tracking album sales in May 1991, a year after her self-titled debut was made available. This doesn't take into account CDs bought at non-SoundScan-monitored sources like warehouse, concerts, or mail order. These sources bring total sales to more than 1 million, and direct-to-customer sales make up at least 15% of Righteous Babe's total CD sales, according to Fisher.

"Many people prefer to buy straight from the company. I think they see it as supporting the artist more directly," he says. Of course, the company has incorporated T-shirts and posters also. To keep interest high on "Castle," Righteous Babe will provide posters, fans, stickers, and in-store play copies

and will allocate more funds to co-op advertising with retailers than it has on previous releases, according to Fisher.

"This will be a big album for us. And it's someone our clientele supports wholeheartedly," says Steve Bickler, owner of the seven-store, Pasadena, Calif.-based Penny Lane Records. "Her last studio album was in our top 20 for weeks, and her catalog remains strong. She is a talented woman who puts out a quality album, an album Penny Lane employees will surely get behind and talk up."

Even for a major chain like the 1,702-store, Minneapolis-based Musicland, the demand for DiFranco's releases far exceeds most other independent artists. "We don't have any big promotions planned, but we will definitely carry it,

radio stations in December. It will be followed later in the year by the soft-spoken unconditional love song "An Ice" and "Deep Dish," a fast-paced dance piece by John Mills, Gary Sleight, and Jon Mondell. The company plans to release music videos for the three tunes to traditional outlets and independent shows, which have been very supportive in the past. One of the videos is out via Clayman.

"I always tell her to make some radio-friendly songs—ones that don't say fuck, ones that are under 12 minutes long. But Ani is an artist who doesn't approach her work with radio and retail in mind," Fisher says. "I guess the label locked out this time, because there are a lot of great songs that are also suitable for airplay."

DiFranco's relationship with radio has been variable. She has been well-received on college stations, with more than 500 playing cuts from "Living In Clip," according to a Righteous Babe spokeswoman. DFR radio has had less luck with commercial radio, although that has been changing.

"We put her on as a night record after her concert sold out and the CDs were sold in local shops," says Lisa Adams, music director at most of AC-KBIS (the Best) Portland, Ore. "There was immediate reaction from the audience, and we always get calls and requests. She speaks from the heart and it's afraid to say anything. Women especially understand and like that."

Adams says there is a recycled buzz in Portland because Elektra's Alana Davis is garnering attention with her cover of DiFranco's "96 Flavors." "We are spinning that out as well, and we get a lot of calls saying, 'Why don't you play the original instead?'" Adams says. "And will be a big artist for us in 1998, and we think if the album is as friendly as promised, it will be for others as well."

That isn't to say DiFranco, who also produced the new outing, sacrificed her usual edge.

"The music I write tends to reflect the mood I'm in or what is happening in my life at the time," says DiFranco, who's publishing is handled by Righteous Babe. "I was in a very fucked up state emotionally when I recorded 'Dislike,' and that is reflected [lyrically and musically]. I guess the current mood doesn't require so many naughty words."

"Seriously, I was out to have fun, and this album has a lot of improvisation to prove it. There is a wide range of subject matter, but it all concentrates on human relations."

Of course, all the talk of airplay, higher sales, and the press clippings to DiFranco's Universal. Supported by a major-label marketing, promotions, art, and production staff, Exit Nine is eager to test Carsten's new appeal in

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Exit Nine's Carsten Gets Marketing Push Via GRP Deal

BY DYLAN SIEGLER

NEW YORK—In the five years since the release of Dec Carsten's first album, the critical interest surrounding her music has focused on one subtle difference between Carsten and other singer-songwriters the harp. Carsten's second album, "Regarding The Soul," is slated for release by Universal Jan. 27, and reviewers are already tossing around references to plucky cherub, wedding receptions, and Christmas carols.

"I'm a singer/songwriter who plays the harp, but the key to my art is the these of these things together," says Carsten, whose songs span the

mainstream retail and radio markets while maintaining a relationship with her faithful grass-roots-level fans.

"I had fallen in love with Dec's voice, and her lyrics really touched something in me," says Mainieri, "but I had thought of her as a stand-up singer until I saw her sit down at the harp." Mainieri, an accomplished vibraphonist and jazz session player, encouraged Carsten to incorporate the harp into more of her songs. "When I heard her play, I said, 'This will blow people away!'"

Carsten's cousin Mainieri, who is also her husband, as the single most important influence on her musical career. "I had never known anyone before Michael who I would

throw ideas out to, who would say, 'I kind of like this song but the chorus doesn't jump out at me,' or 'These lyrics don't really make sense.'"

A third Carsten album, "The Map," has been available at Carsten's live shows, along with a live EP called "Home Away From Home."

"We started selling 'The Map' at the beginning of September, but now that we're doing a co-tour with GRP and there are lots of people supporting my work, we wanted to get the best product out there that we could. I had thought at the end of recording the first version of 'The Map' that I had said everything I wanted to say, that I should do some more living before writing any more, but now a couple of my new songs are really strong, and we want to include them."

A revised version of "The Map," including different artwork and two new tracks, is set for release by GRP in May.

"We're excited about working with GRP, especially because I get to keep my name. It's not like I signed and goodbye. These amazing people are going up there, and it'll still be here. I deal with," says Carsten. "It's also an incredible feeling to be on [grassroots] iTunes (Lil'Puma's) re-ator at GRP."

Carsten has had her greatest sales success in the wake of concert appearances. "Live audiences go berserk because she's playing this huge instrument, and it's this beautiful. De makes her fall NYC in live shows," says Mainieri. **PHOTO BY**

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DI FRANCO



CARSTEN

genres of pop, folk, jazz, new age, and rock.

Her use of the harp as her primary accompaniment is far from a gimmick, but she allows, "I know that going out onstage with a harp and playing pop songs sets me apart from other female singer-songwriters. Most people get visions of old ladies with tea cups and dillies when they think of the harp."

Carsten's knees firsthand the disadvantages of being pigeonholed. Her first album, "Beloved One," which involved less harp and more piano in the arrangements, wound up gathering dust in jazz bins because it was released by the mostly jazz NYC label, Leson Leonard. Carsten and NYC president Michael Mainieri created the Exit Nine label expressly for the release of "Regarding The Soul" in 1996. She remains the only artist signed to Exit Nine. In December 1997, NYC signed a joint venture agreement with GRP Records, distributed by Universal. Supported by a major-label marketing, promotions, art, and production staff, Exit Nine is eager to test Carsten's new appeal in

Franklin And God's Property Top Gospel's Stellar Awards

■ BY LISA COLLINS

The song that America's hottest-selling gospel superstar says brought him a lot of pain—while reeking up more than 1.4 million in unit sales—also brought Kirk Franklin and his Dallas-based find, God's Property, a record 11 Stellar Awards.

Franklin's awards included music video of the year, contemporary album of the year, contemporary gospel performance of the year, and best gospel performance of the year.



"It's not easy to be the subject of discussion in churches across the nation and have people question whether or not you are saved. That hurts," Franklin said as he accepted top honors for song of the year for "Stomp."

But Franklin was anything but hurting while doing double duty as co-host of the 13th annual Stellar Awards—with Yolanda Adams and "Sparks" co-star Migueli Nunez—and as the show's top award winner in a class none of the categories in which he and God's Property yielded nominations. It was an honor he shared with the choir's founder, Linda Scarright, who was visibly overwhelmed.

"It's been a journey," Scarright, 48, says. "My young people have worked so hard, and it's just beautiful what God has done in making a difference in people's lives. It's all part of the vision that God spoke to me in 1994, and as I go across the country, I challenge people in my age group—the mature age group—to be more open. When we allow music for women in our churches that is relative, I declare that we will respond."

It was also a big night for Shirley Caesar, who scored three awards, including her second consecutive win in the traditional female vocalist category with her current release, "Live In Harlem."

The Centon Spirituals were again

named both group/duo of the year and traditional group/duo of the year. The latter marked the act's third consecutive win in the traditional group/duo category.

Donnie McClarklin's solo debut earned him two awards, including male vocalist of the year. Dottie Fizzle was honored with the coveted Jesus Cleveland Award.

All are likely to receive a significant bump in sales following the air-



FRANKLIN

ing of the show in national syndication Jan. 12-F8. 8. Gospel's growing mainstream clout and the commercial success of artists like Franklin has brought increased ratings for the Stellar Awards show.

Last year's program drew a Nielsen rating of 14, representing a four-point increase from the year before. And with higher ratings have come blue-chip advertisers like Sears and Colette, as well as increased ad rates and prime-time viewing slots.

"As our ratings grow, we're getting improved time periods," notes Don Jackson, who produces the show for his Chicago-based Central City Productions. "We're on 100 stations, vs. 80 the year before. In cities like Houston and Chicago, we're on in prime time."

The two-hour special, honoring excellence in the gospel music industry while celebrating the legacy of Dr. Martin Luther King Jr., was held

(Continued on page 22)

EXECUTIVE TURNABLE



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RECORD COMPANIES. Brian Malcup is promoted to senior VP of A&R/VIP producer at RCA Records in New York. He was VP of A&R. Tracy Wendroff-Rawnick is promoted to manager of pre-production at Zomba Music Recording Corp. in New York. She was production coordinator.

Arista Records in New York appoints Sol Gay director of inter-

national artist development. He was associate manager of Furban music at BMG Music Canada.

George Zamora is named VP/GM of WEA Latina in Miami. He was managing director at Wencorbe.

RELATED FIELDS. Bill Lee is named director of licensing operations at SESAC in Nashville. He was senior manager of licensing at ASCAP.

Jazz Vet Loeb Straddles Styles on New Set 'Shanachie Targets Radio With Guitarist's 'Moon' Album

■ BY JIM MACNIE

Chuck Loeb is a guitarist, producer, bandleader, composer, and ditty writer. He's worked in acoustic settings with the hippest of swingsters, as well as plugged-in sessions surrounded by successful funksters. The synergy between each of these stances emerges on Loeb's second album for Shanachie, "The Moon, The Stars, And The Setting Sun."

Streeting Jan. 20, the disc ably displays several aspects of his artistic diversity. K. Wayne Martin, VP of media and artist relations for Shanachie, believes the quality of that diversity is going to give Loeb the most public prominence of his career.

"Listeners were really in tune with Chuck's last record, 'The Music Inside,'" says Martin. "The new disc presents him in a more modern version of that same style. We've got a feeling it's going to be tremendously successful."

The self-deprecating Loeb puts the most conceptual possibilities in a simpler light. "People talk to me it's a good record," he chuckles. "Luckily, I think so, too."

The 42-year-old Loeb, who has worked with Larry Coryell, Stan Getz, Gary Burton, Steve Ahead, Nelson Rangell, Dave Samuels, and many others, feels that "The Moon, The Stars, And The Setting Sun" achieves a balance between styles that are often considered oppositional by some: smooth jazz and mainstream jazz.

"Just like my record, my writing and producing tend to be totally pop jazz," he explains, "but in the playing I go for real improvisation—really, that's the core of the whole thing. I try to play as smart as I can on those discs."

Loeb's guitar approach is marked by a fluid sense of phrasing that steadily creates and assuages tension. Tiny melodic lines come and go throughout his solos, linking themselves to one another, playing tag with the backbeats behind them.

"Just Us" is a synopsized piece. "Beneath The Light" gives its solo a more emphatic groove to ride. On each the guitarist makes casual moves that add up to a considerable statement.

"Chuck is in the middle of two different realms," says Martin. "His music isn't showy, and it's not schmaltzy. Which is great, because anytime you've got instrumental music for the masses, there's an opportunity for it to fall either way."

"Just is my love," says Loeb. "I've always said that I wasn't going to feel guilty about whatever commercial stuff I have to do to support my jazz habit. There was a time when I'd get

overwhelmed by it and wonder, 'Is producing stuff that was too popish. But I don't think that's true. It's a challenge to come up with a catchy, pithy melody. When you look back over jazz history, some of the stuff that has longevity often has a hook to it. John Coltrane playing a song from 'The Sound Of Music' Miles playing 'So What.' Dave Brubeck doing 'Take

Five.' Even Monk had hooks in his music, a quirkiness."

Like most baby boomers, Loeb grew up with pop. The Beatles and the Stones ruled his world as a kid, and when he began to play, he was also quite taken with blues. But he says that playing simpler ultimately brought him to a wall.

"That's because there's only so far that it went harmonically," he explains. "When I first heard jazz it was like someone hit me with a hammer. When I was 16 I did a complete album-free, listening to Wes Montgomery, Charlie Parker, and Trane. For five years I was a staunch booper, practicing eight hours a day."

It was Weather Report's "Black Market" that turned Loeb toward



LOEB

fusion in 1975. "When Jan [Pastorino] joined the band, there was an idea that pop and jazz could cohabit. I found out how they could be integrally and do both things. These days pop is a bit more advanced."

DEPTH AND BREADTH

Maintaining a well-rounded stance has always been a key Loeb goal. "I've always steered toward a soap-opera approach," he says. "People like Marcus Miller, Chick Corea, and Dave Grusin—guys who produce, play, perform, write, do films, and whatever—are my models. It's sort of by design, but it's sort of natural, too."

The breadth of Loeb's efforts is impressive. He has produced ultra-modern tenor saxophonist George Garzone, and he has written theme music for several TV shows, including CNN's main theme and ABC's "Nightline."

During the first half of the '60s, the New York Knicks even used one of Loeb's melodies to begin their games.

"He has a tremendous knowledge of music," says vibraphonist/bandleader Mike Mainieri. "Someone will mention Clifford Brown, record, and he'll say, 'I've got that,' and then explain every tune to it. And, of course, he knows pop things from the '50s or the '60s and a fair amount of Spanish music."

It was likely this combination of musical acumen and guitar chops that prompted Sting to recently call Loeb. The guitarist performed on a

session for an animated Disney film currently in production. "I played with Will Lee, Chris Parker, and this killer keyboard player from England. Earle Kinnear sang on the tracks. Talk about a session! The Moon, The Stars, and the Setting Sun, you remember—that's Sting all the way."

The respect Loeb has earned in the contemporary jazz community can be seen in "The Moon, The Stars, And The Setting Sun." John Patitucci is part of the ensemble; Nelson Rangell plays sax on James Taylor's "Don't Let Me Be Lonely Tonight." Bob James and Andy Sitzer also participate. Shanachie hopes that some of this admiration from more visible artists helps convince Loeb's new listeners that he's not just a niche-level eclectics of contemporary jazz personalities as well.

"To start, we'll go back to where we previously had success, and that's radio," Martin says.

Martin says, "We've tried to make sure that they have the appropriate single for an emphasis track." The album's lead track is "Just Us," a 10-minute, 15-second preliminary search with a few stations, including WJZ Philadelphia and KTWV Los Angeles; programmers from each outlet got a chance to listen to a pair of tunes. The label has also set meetings with the format's key consultant firm, Broadcast Architecture.

"That was just to make sure we were on target with the choice of single," Martin says. "They confirmed our suspicions and told us all the warm and fuzzy things we wanted to hear. The sound is signature Chuck Loeb. It's also been a lot of musical growth."

"I was a little nervous about 'Just Us,'" says Loeb. "The tune is just a little quirkier than some. But everyone liked it."

TIGHTENING UP

On the album, "Just Us" runs 6:22. The released radio edit designed for station play is 5:30. "It was being sculpted down to 4:30. Getting pre-release feedback from radio is a way of testing the waters, according to Martin."

"If it's a developmental issue, there's nothing wrong with looking for input from radio. Many labels do it. You want to be sure you're on the right foundation. We don't have them the music. We play it for them and take it home."

Michael Fischel, PD of KOAL in Los Angeles, says he's a sneak preview of the disc. He sometimes offers labels pre-release feedback on products. "I saw the song running over 5 minutes," he says. "And you can always tighten things up. Most people think 4:30 is about right for the format."

Shanachie will place ads in all the major jazz publications, including Jazziz, Jazz Times, and Down Beat. Martin says that Loeb's manager and booking agent, Bruce Nichols at Central Entertainment Services, is trying to get a few more top-notch, more handful of May gigs with Gato Barbieri on the West Coast.

Putting Loeb on the road is crucial. (Continued on page 22)

Renewed Pearl Jam 'Yields' New Set

Epic Album Reflects Band's Step Back From Spotlight

BY BRADLEY BAMBARGER

NEW YORK—After Pearl Jam's megaplatinum early success and its enshrinement as a cultural icon, the band has worked hard to step back from the limelight. The group has followed an experimental muse in its records and generally eschewed the press, videos, and after the quibic live show (Ticketmaster's large-scale touring).

The biggest result of this path has been that Pearl Jam's SoundScan numbers have fallen with each new album, from 8 million copies for 1992's "Ten" to 1.3 million for last year's "No Code." But the low-key ethos was partially borne out of necessity, according to the band. Without such an approach, Pearl Jam's striking new Epic album, "Yield," due Feb. 3, may not have come out at all.

Guitarist Stone Gossard says the fact that Pearl Jam still exists is thanks to the "quiet taking itself out of the machine... Being able to pull back from all that pressure helped give us the space to figure out our internal problems, within the band and within us as individuals. We gave each other some time off from each other. Actually, it's like we broke up but still made records."

And with the recent dissolution of



PEARL JAM

Seattle-sound pioneers Soundgarden, Pearl Jam's struggle for space seems even more vital. "Soundgarden breaking up hummed me out because they were such a great band and that last album was my favorite," Gossard says. "But it also reminded me of the pressures of keeping a band together, which are almost always interpersonal and rarely musical. Trying to produce an art project with five people—especially when you're all tripping about what you're tripping about when you're in your late 20s—can be difficult, to say the least."

"Now, though, we're more relaxed with each other in the studio. Everyone

is able to 'get their's' without worrying too much. Really, our band unity has never been better. Everyone contributed more to making the record than they did after just going for the Stones and getting to see them play so well after all these years, we're hungrier than ever to get out there and play the new songs and old songs."

From events just before Christmas, it seems that the modern rock audience is hungry to hear Pearl Jam music, too—perhaps more than many industry pundits thought. Several radio stations backed advance copies of the first single, "Given To Fly," before it officially went to radio in late December. WKRL Syracuse, N.Y., even played a

(Continued on next page)



All American. Atlantic staffers meet and greet Pearl Jam, including execs Alan Greiner, following the debut of his new solo record, "American Legion." Simon Shown, from left, are Danny Buch, senior VP of promotion; Rich Shapiro, executive VP/GM; Grant Vicky Germaine, senior VP; and Adam Abramson, director of sales.

Backstage At Billboard Music Awards, Part 2: Spice Girls, LeAnn, Evander

AS WE TAKE one long last glance back at 1997, we return to backstage at the Billboard Music Awards, where we planned the following nuggets.

World's faire has brought some glitzy-size adjustments, admit the members of Spice Girls, the biggest of which is "jet lag," agree all five. Audiences around the world have embraced the act, because, as Baby Spice suggested, "we're so open. When people see us, they get excited and become our Spice Girls." "We've got a very American attitude. It's the land of the free, anything goes, speaking up for yourself. That kind of thing matches what we're all about." The work ethic, says Ginger Spice, is a doubt, "industry crowd," said Spicy Spice. "There's never any spangly thing." Ginger Spice noted that the group's theme of girl power goes for females of all ages. "Girl power does work in such a male-dominated industry. It can translate to anything—you can be head of management, you can pass your exams. Music can give you the feeling that you're not alone. The Spice Girls are all about friendship."

LeAnn Rimes, who has had tremendous crossover success with her version of "How Deep Is Your Love," said she hopes she'll continue to be able to cross genre lines and do things her way. "When we released our second album ["Unchained Melody/The Early Years"] so fast after 'Flaw,' people said, 'You're crazy.' When we released the third album ["You Light Up My Life—Inspirational Songs"], they said, 'You're really crazy,' and it was my highest-charting debut." Following her appearance on the Billboard Music Awards, Rimes was playing four shows in Vegas, but she admitted that it was a drag not being in the casino because she's underage. "Three years ago, I used to go anywhere and never get carded," she allowed with a giggle. "Now I get carded all the time. I need to get a brown wig."

Ten R&B singer Usher credits his mother and manager, Janetta Patton, with keeping his career and life together. "My mother is one person I definitely look up to, and I give her all respect... I gotta keep my family in it. It's keeping me grounded." Elton John, whose "Something About The Way We Kiss" topped "Tonight" ("Candle In The Wind 1997" has blocked Usher's "You Make Me Wanna...") from reaching the No. 1 slot on Billboard's Hot 100, is on the singer's short-list of people with whom he'd like to work. "I dream of someday working with Elton John, Stevie Wonder, Toni Braxton." Noting the three-year gap between his debut and 1997's "My Way," Usher said there will be no such delay on a follow-up to his current hit. "I think I should get right back [and make a record], even if it's a live album." One plot on his list is renewing the famed production team

that runs his label: "I'm trying to get L.A. and Babyface together to do one last dance. L.A. told me if they do, I'd probably be the only person they'd do it for."

Although Stephen Perkins, lead singer of Third Eye Blind, says that he expects the band to be touring behind its current album for another year, "our next two records are already written. We're going to make a fucking brilliant second record." Despite many offers, the group played only one radio station Christmas show in 1997, for KROQ Los Angeles. Explaining the act's reticence to play the holiday concerts, Jenkins said, "There's a lot of politics among radio stations that are not necessary... I don't think the audiences care. If I may speak to the program director, this is a contest between the radio stations, among themselves. We got caught in the middle of these politics, and I don't like it."

Most people know that world heavyweight boxing champion Evander Holyfield, a celebrity presenter at the awards show, trains to gospel music, but what does "the Real Deal" listen to when he's relaxing at home? Coming from a person who gets paid handsomely to knock people unconscious, the answer is rather surprising: "I like Luther Vandross. I like Braxton. I like the love, so I like people who do the love ballads."

Garth Brooks, one of the best live performers today, says he always keeps in mind what he learned during his bar-playing days in the mid-'80s in Oklahoma. "The thing I learned is that numbers matter not. If it's one person or 1 million, it's all about the same thing: How do you affect that one person. The greatest compliment I get is when someone says to me, 'I felt like you were playing just for me.'"

Burt Bacharach, who has been writing with Elvis Costello, met with the English singer-songwriter just before Christmas in New York for more collaboration work. According to Bacharach, the pair has close to 10 songs completed. The material will likely make up Costello's first album after he secures a new label deal (he recently parted company with Warner Bros.). Bacharach, who recently saw some of his '80s instrumental recordings reissued on MCA, said he probably wouldn't undertake a similar project now. "I don't know what the climate is for an instrumental album. It also represents a huge chunk of work. And whenever he does record again, don't expect Bacharach to go the vocal route: 'I'd sing eight bars, like I do now in concert.'"

Assistance in preparing this column was provided by Chris Morimoto and Craig Rosen.

Mary Lou Lord Lands At Work With Her 'Shadow'

BY CRAIG ROSEN

LOS ANGELES—With the Jan. 27 release of "Got No Shadow," indie folk singer Mary Lou Lord makes the move to a major label in one fell swoop.

Aside from those changes, the album represents another milestone for the singer-songwriter. Most of "Got No Shadow" features songs written by or with Lord's longtime musical odd Nick Saloman, better known as British act Brinsley Martin.

For Work Group co-presidents Jordan Harris and Jeff Averbart, the release of "Got No Shadow" also holds an important place. Although she wasn't the first act signed to the label, Lord was the first artist the executives pursued following their departure from Virgin Records.

The two were introduced to the singer by Margaret Matsumoto, who had signed Lord to a publishing deal with BMG in 1988. "Before we joined Sony, Jeff and I

had a conversation with Margaret and went and saw Mary Lou open for BIKINI Kill," Harris recalls. "Several months later, we started the label."

Once the Work Group was officially launched, Harris and Averbart made a trip to Cambridge, Mass., where they watched Lord bark in a subway station for three hours in the dead of winter. Still, it took Lord a while to decide to make the move to Work.

"There were 16 labels that wanted to sign me, but it was at a time when the whole industry was in a bit of a spin," she says. "All the indie bands were getting signed, and there was a huge backlash. I didn't want to be a part of that."

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SHURE MICROPHONES

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PL Harvey

Old Calling Draws Back Verve's Caller

Folk/Jazz Artist Returns To Music After 16 Years

BY JIM BESSMAN

NEW YORK—It's hard to be both a single parent and a full-time recording artist, says Terry Callier knows. After a 16-year hiatus, he's returning to music with Jan. 27's release of "Time-Pace" on Verve Records.

Callier earned a promising career in the '60s and '70s as a mainstay in Chicago's folk clubs, recording well-reviewed folk-jazz albums for the Cadet and Elektra/A&M labels. A member of Jerry Butler's Chicago Songwriters Workshop, he and partner Larry Wade wrote the 1972 hit "The Love Train Has Stays On My Mind." "Sign Of The Times," from his 1979 album "Turn You To Love," became New York R&B air personality Frankie Crocker's theme song, and Callier also performed at the Montreal Jazz Festival in Switzerland.

But then producer and Elektra/A&M exec Don Mitchell, who had signed Callier, left the label, and Callier's deal expired. When he was 12 his 19-year-old daughter decided to move in with him, Callier's earnings from music were insufficient to support two. So they moved back with his mother, and Callier took a computer programming course, eventually landing a job at the University of Chicago's National Opinion Research Center. "I could have gone and the road, but it wouldn't have been there for my daughter," says Callier, who still works at the social science research center but has been rediscovered, first by the anti-jazz scene in the U.K. and then by the resurgence of Callier's Cadet recordings that has issued—and now by Verve Records.

The last studio material Callier cut was a 1980 concept recording, "I.C. In D.C.," issued last year by the indie Premonition Records; it's a 12-inch EP "I Don't Want To See Myself (Without You)," which came out in 1982 on small Indiana indie Epic Records. "I got a call in 1991 from Eddie [Pearl

Yarnall of A&J Jazz Records in the U.S. and said he was getting word of the clubs and getting a fantastic reaction," says Callier. "He released it over there and in Europe, and it jumped off better than I could have expected."

Pillar brought Callier over to perform at his 1979 album on jazz 100 Club and the Great Yarmouth Music Festival; the response was so great that he returned to Britain to play more gigs. Eventually he looked up with Talain's Lead Records, a PolyGram label that is releasing "Time-Pace" in 2's England—with Verve Records to follow in other territories.

"It's an interesting story," says David Neidhart, VP of Verve U.S. "Here's a man who had a pretty serious career going, and he prioritized his life, raising his child and working a job—which is something a lot of people can identify with. But he remained a musician, and this is his first chance in a long while to get his music out to the public."

Callier actually had to cut "Time-Pace" on weekends, due to his work obligations. Using vintage gear, he managed to go to London to record three sides with his U.K. musicians, "because they played so beautifully and surprised me when I played there—so I had to see them."

All of the songs on the album are of recent vintage, save "The Sparrows," which is inspired by a colorful ballad Callier wrote while in a rehab facility in Park Zoo. The new songs, says Callier, cut his previous concerns with human relationships and social problems—"though there are more problems now, and they're more pressing"—as well as his own interaction with society.

Having been influenced equally by funk and soul, Callier's "Time-Pace" has had a tremendous record collection," he notes that "Time-Pace" contains an updated Callier sound, as evidenced by his hip-hop on "The Love Train" and the world-beat of "Your Heart Beat Right" and "West La Vie." The title track, the first name of which is "Time-Pace/No One Has To Tell You Build A World Of Love," faces Callier off against the tenor sax of Pharoah Sanders.

Verve is looking to generate new awareness of Callier, says Neidhart. "A major component is that a lot of people are reading about him, because of the resurgent U.K. interest in him, especially among acid-jazz-type musicians." "We want to capitalize on the great press coverage and expect a lot of features here—which inevitably translate to the hardcore music fans, the people who are into Jonatha Brooke and Beth Orton," the latter of whom cites Callier as a major influence.

Album track "Coyote Moon," meanwhile, is being shipped to triple-A radio Jan. 12. "Jerry's the kind of artist—and story—that triple-A traditionally ignores," says Neidhart. "But we also servicing roots formats because there's a strong country flavor to some of the songs, and we are going after folk press outlets such as college jazz stations, and even some of the more adventurous smooth jazz stations. We expect to be all over the place, truth be told."

Retail efforts include a cassette sampler including "Ride With Me," "More Blues," and "Coyote Moon." The tapes will be supplied to retailers for counter giveaways and serviced to indie outlets such as the avant-garde New York City's M&J.R., we're optimistic, so our music goes in different directions and is very large."

While Air's notice of an expansive sound has not served it well, its burgeoning notoriety in Paris has also

BY DOUG REECE

"Though Air, a French electronic band that draws inspiration from modernist philosophy and the pastoral, might seem an eccentric prospect for a label in its first-quarter hopes on, Caroline Records is confident that the Jan. 27 release of the act's debut album, "Moon Safari," will find a welcome home in the mainstream. The label's hopes have built with U.S. decision to remain the pair's first U.S. single.

Already the act, which is made up of Nicolas Godin and Jean Benoit Dunckel, has proved itself as a popular draw in France and the U.K. with its first single, "Modular Mix."

It was that song, written as the musical accompaniment for modernist painter/architect/theorist Le Corbusier's magazine "Modular Mix" that got Air the attention of the label. Sources within the single was released by small French label Solid in 1996. Eventually, Source released the single, and the act set turned up on the first three "Sourcelab" compilations. The track also took root in the U.K. after being licensed by Mr. Wax.

Meeting in college, Godin and Dunckel collaborated as part of the rock band Orange. After the two graduated and became an architect and a teacher, respectively, they continued their musical pursuits.

"We complement each other," says Godin. "If you do music with people who you have too much in common with, you're not really doing the same direction. Me and J.B., we're opposite, so our music goes in different directions and is very large."

While Air's notice of an expansive sound has not served it well, its burgeoning notoriety in Paris has also

AIR

resulted in some distress. "When it came time to write songs for the album, Godin says, the pair retreated to its hometown of Versailles, an area best known to tourists as the home of the oblong Palace of Versailles.

"It was when we were making music in Paris that things started to get harder and harder for us with all the buzz," he adds. "We wanted to come back to Versailles to find again the sensations and feelings of when we started music as kids. But I remember what it was that made me want to make music then, it helps me to find those principal desires."

What has resulted is an ethereal, sweeping vibe that winds its way through a series of languid, glimmering sonic portraits. "We got really excited about this band from the start that they were doing something entirely in a class of its own," says Caroline director of associated label's Rock City. "It's a classic pop album, but there's something there to appeal right across the board. It's very cool and hip, and it also has a great degree of imagination."

(Continued on next page)

RENEWED PEARL JAM YIELDS' NEW SET

(Continued from preceding page)

advance of "Yield" in its entirety, which precipitated the ill-fated Internet circulation of a fidelity-sampled version of the track from a tape of the broadcast—much to the consternation of band management, Epic, and the Recording Industry Assn. of America (Billboard, Dec. 27, 1997).

Hardly contrite, WKRP/Dmorning host Fatman says the new Pearl Jam tracks were widely popular among his listeners, with calls for more live shows and "totally overwhelming" positive. Although KJEE Santa Barbara, Calif., resisted jumping on "Given To Fly" early, WKRP/D moraine's audience ballad is going to be "a smash," despite the fact that light aka-pop has dominated his playlist rather than hard rock in the past year.

"We've been playing some of these new rock bands like Days Of The New and Creed," Gutierrez adds, "but my audience, why play just imitations of great groups like Pearl Jam and Soundgarden when you can play the real thing when you have it."

Beyond standard airplay, Pearl Jam will distribute one of its new, limited-edition, free-form "Monkey Wrench" radio programs Jan. 31 that says that wants

to air it. The four-hour show features live performances from the bands—Guns N' Roses, Rage Against The Machine, Mike McCready, bassist Jeff Ament, and drummer Jack Irons—along with some special guests.

But radio is in a lull for the new Pearl Jam MTV live—the band hasn't shot a video for "Given To Fly." Gossard says the band filmed considerable live footage over the past three years, but he's not sure when it will be released. Yet while a long-form video may be culled from the material for issue later this year, it also may just turn out to be Pearl Jam's version of "The Kids Are Alright" in 10 years," says the band's Seattle-based manager, Kelly Curran, referring to the Who documentary.

According to Both Duke, a buyer for Boston-based, 18-store Newbury Comics chain, Pearl Jam's refusal to court "the kids" with videos and such may contribute to the new album being a tough sell. "The album is going to do great with the band's core fans without a doubt," she says. "But the 13- or 14-year-olds who are really buying music—they don't know who Pearl Jam is."

"So, Epic has to support the album, which they didn't do out of the box with

the last one," Duke adds. "They did better last year, but we had a 50% drop in first-day sales from "Vitalogy" to "No Code"—and we had added four more stores in the meantime. The thing in Syracuse [with the radio and Internet that's been going on] is that we're doing it, though. Considering like a real roots-roots celebration of the music, something the kids can get into without any corporate influence."

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release set for Feb. 2 in Europe and Jan. 28 in 28 days.

On Feb. 20, Pearl Jam kicks off the '98 tour with a show in Maui, Hawaii. A late February/March tour of Australia and New Zealand follows. An indication of the band's pop appeal is that tickets for the three early March shows at the 12,000-capacity Melbourne Park sold out in 17 minutes. Some 40 summer dates are planned for U.S. arena and clubs, according to Curran. Pearl Jam will try to avoid Ticketmaster venues in general, and stadiums in particular ("The band doesn't have a home," jokes Curran in a reference to U2's extravaganza).

The group is booked in the States by Artist Direct in Los Angeles; abroad, its shows are arranged by London's International Talent Booking.

The songs of "Yield" seem especially suited for live shows, including some of the most immediate material of Pearl Jam's career as well as some of the hardest rocking. The raucous "D.O.A. (The Evolution)" is a highlight, with Vedder pushing his voice to extremes in a very musical fashion. Producer Brendan O'Brien, who has worked with Pearl Jam by Vedder's expressive talent, "Eddie appeals to people on a lot of different

CAROLINE HOPES U.S. CAN'T LIVE WITHOUT AIR

(Continued from preceding page)

To set up the project, Caroline has been sending the market with the acts "Premiers Symptomes" EP, which landed in September.

"We've been concentrating on getting to the really good indie stores that know music and can talk about the band and educate consumers about this really groovy underground music," says Clift.

With this approach in mind, Caroline has also serviced the EP to a core group of college and public stations with a past history of playing Source material.

Two weeks before "Moon Safari" drops, the label will launch the second wave of its radio push with widespread analog mailings to college stations, specialty shows, and public and triple-A outlets.

Copping off the label's efforts, modern rock stations—and those that reacted positively to the fall-length—will receive on Feb. 10 an edited 2½-minute single for "Sexy Boy." Beck has agreed to remix the tune.

Source A&R representative Moe Teisler of Croc says that the Grammy-winning artist volunteered to do the remix immediately after hearing an advance copy of "Moon Safari."

"The first time Beck heard it was in between a shot of the 'Dead Weight' video," says Teisler of Croc. "He didn't know anything about Air or where they came from, and he just said, 'OK, I want to do this.'"

Meanwhile, Clift will receive a limited 12-inch press of the song featuring remixes by Parisian DJ Etienne De Creney aka La Funk Mob and Cassius of Motorbass on Tuesday (5).

Of that set Clift says, "We aren't planning on releasing the 'Sexy Boy' single commercially, but if we do, it won't be unless we get the right volume of radio support to warrant it. Consumers can look, however, for a release of the single with the Beck remix later in the new year."

There is a possibility that Beck will rework other Air material.

Air has also found a noteworthy ally

in Beatnik Boy and Grand Royal CEO Mike Diamond, who tried to sign Air before it secured its U.S. deal with Caroline.

According to Teisler of Croc, Diamond has asked the members of Air to remix a track for Japan-based Buffalo Daughter, whose album "New York" comes in March.

Other interesting third parties include designer Agnès B., who has agreed to create a limited-edition line of clothing featuring the band's look-alongside her own.

In addition to Air points-of-purchase and in-store play at Agnès B. outlets, Caroline will give away 7-inch flexides with the purchase of each piece of clothing.

For its more traditional retail campaign, Caroline will co-opt images from the "Sexy Boy" clip, which will be serviced in January for mobiles, posters, flats, and stickers.

Influential Los Angeles public radio station KCRW, which first began airing the band via its Mo'Wax single and regularly featured material from "Premiers Symptomes," is also planning an upcoming "Moon Safari" according to station DJ Lisa Richardson.

Locally by American chanteuse Beth Hitchcock and the pop elements on certain tracks were a pleasant surprise, says Richardson.

"I've just heard the full-length, and I didn't really expect the vocals or so much song structure, so I thought it would be basically an interesting electronic album," she says. "But when I first heard [album cut] 'All I Need,' I heard more of 'Hair' and 'Easy To Be Hard' or Joni Mitchell. It was more of a '60s folk singer/orchestral type of thing, which I love."

The band has no immediate tour plans, though Clift says Air may visit the U.S. in the spring.

One hurdle, admits Godin, is hammering out a live show that does justice to the vocal treatments and odd assortment of instruments heard on the album.

Constrains a variety of keyboard instruments from synthesizers to a Wurliwitzer, and nearly a dozen pedals were manipulated by the duo during the recording of the album.

CALLIER

(Continued from preceding page)

with an ensuing national tour now being set up. In all, he's taking the retools of his music career in stride.

"All I did was music," he says. "Although the way I met some very beautiful people like Jerry Butler and did concerts with others like Herbie Hancock and Grover Washington Jr. and Gil Scott-Heron. So I've been really blessed, and if this works out and I get back into it full time, great."

"But I'll take it as it comes. I don't have to be defined as a musician; I can program computers, raise and nurture a child, and be supportive. I'm coming back to music now because it's something I want to do and love to do—something I want to do for a living. And I don't have to change anything or adjust to any fashions, because I'm already able to support myself—and the music doesn't have to support me. So I'm getting back into love because it gives me a great deal of pleasure."

Continental Brit

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

FORT LAUDERDALE, FLA.: Jnah Smith captured the blues early on, picking up a guitar at age 7 and playing major blues festivals by the time he was 14. Having since, Smith already has three albums under his belt. His latest incarnation is under the moniker of Jnah Smith & The Frost, a power trio that features Smith on lead guitar and vocals. Produced by Jim Gaines (Steve Ray Vaughan,

Santana), the album, "Too Damn Cold" features Smith's raucous, bluesy riffs and growling vocals. Tracks already getting airplay include "Boozy," "Wicked And Evil," and "Hard World." Combined sales of the three platters, according to Smith, have topped 15,000 units. "I spent a lot of time writing and working on my vocals the last two years," says Smith.

"Meeting Gaines was a real plus. We've worked so well together that he's already planning work on my next CD." The age question almost inevitably comes up during Smith's frequent interviews on college, modern rock, and public radio stations, since people don't like to believe the

quality of playing from a young 'un. "I've been in a band since age 13," Smith says. "I knew from an early age this was it for me, [but] people don't expect much from a 30-year kid, but that doesn't bother me. People judge the music, that's what matters." Now on his third national tour, Smith and the Frost will hit a number of stops, including Muzzy's Car Wash in New York. Contact: Dan Cohen Management at 954-797-5066.

RANDRA SCHULMAN

MILWAUKEE: Midwest rock critics have stumbled over their own words, fashioning such phrases as "progressive power pop" to describe True Heart Saeie. A new self-released album, "Lately Story," includes all the elements of the band's unique musical sensibility. Fronted by songwriter/pianist/vocalist Jesse Niedzielko, framed by the eerie guitar fiddling of Tom Jansen and the metallic roar of guitarist John Soutmayd, and anchored by drummer Brian Bruendel and bassist Steve Tyczkowski, True Heart Saeie plays chords more common in classical music than rock, its songs backed up memorable melodies with rock energy. "We're heavily overrated [and] into melody and rich, descriptive lyrics," says Niedzielko, who gives periodic recitals of her own classical piano compositions. "Lately Story," the follow-up to the band's 1996 "Three Sheets," has been played on Milwaukee college station WMSM along with commercial outlets WJLM and WLJR. The band has enjoyed sponsorship from the local radio station WISN and strings and has played Milwaukee's Summerfest, Minneapolis' Ryan's and 1st Street Entry, Chicago's Double Door and Cabaret Metro, and clubs and colleges throughout Wisconsin. True Heart Saeie tracks have been included on *Insider* magazine's "Rock & Cherubs '87" and "Bags & Cherubs '87" compilation discs. Contact: Huck Paper Scissors Management at 414-645-4553.

DAVE LEHRSSON

DETROIT: Stewart Francke has spent a great deal of time and thought building his career. From lighting out of his native Saginaw, Mich., and playing in blues and cover bands, to discovering his own writing skills, to becoming a contributing editor for Detroit's Metro Times weekly, to setting up his own record company to release his third album, "House of Lights," Francke has taken these experiences, combined them with his observations on life in general, and come up with his strongest set of songs yet. His music is pure Midwest rock-inflected balladry with more than a hint of Motown in the arrangements, not unlike some of the music from Southside Johnny or early Bruce Springsteen. He's opened for a number of artists, including Steve Earle, Shawn Colvin, Dave Mason, and the Grateful Dead, and has been gigging around town in some pretty high-profile places. "It's been pretty good," admits Francke. "People are helping me when they don't have to." With one more band already put together, Francke should be ready to take the regional road soon. "We're planning on concentrating in the Midwest, where my distribution can reach," Francke says with a laugh. Contact: Blue Boundary Records at 248-685-1444.

FRANCKE
KAREN NORKI

amusement		BUSINESS		TOP 10 CONCERT CROGGERS	
ARTIST/ACT	Name	Date(s)	Box Office Proceeds	Capacity	Promoter
DAVE NAVRO SHERI SIMONS SHERI SIMONS	Assessment Research, Inc.	Dec. 18-19	\$238,348 \$18,718	25,000 10,000	Venetel Enterprises, Inc.
MIKE DUNN MICHAEL N. SMITH CRAIG WINGARD	Grand Avenue	Dec. 13	\$124,218	14,700	Becklin Productions
MIKE DUNN MICHAEL N. SMITH CRAIG WINGARD	Piazza of the Arts Arlene Schnitzer Hall Arlene Schnitzer Hall, Miss.	Dec. 19	\$84,242	14,275	Becklin Productions
REBECCA PUPPE (SPRINGFIELD) DICK CHASE	Williamson Center University of New Hampshire Durham, N.H.	Dec. 23	\$228,100 \$51,571	18,819 11,440	Pop & Sons
AKROBATIX	Marina DelMarina Nelly Cordova, San.	Dec. 21	\$221,881 \$79,150	11,800 seated	Commemorative Public
COLORS OF CHRISTMAS FRANK BRIDEN MATT BRIDEN SARAH BRIDEN JAMES BRIDEN	Capitol Center for Performing Arts Carmel, Calif.	Dec. 19-20	\$223,840 \$97,610	11,200 seated	Lo-Jane
MIKE GRANT	Market Square Arena Indianapolis	Dec. 11	\$202,300 \$36,153/\$75,507	8,100 17,751	Sentinel Promotions
REBECCA PUPPE (SPRINGFIELD) DICK CHASE DICK CHASE	Wendell J. Carr Center Wendell J. Carr Center	Dec. 21	\$202,706 \$103,111	9,897 12,297	Art & Sons
SHARPE XMAS	HSOP Green Garden	Dec. 20	\$208,104 \$16,719	8,812 9,700	Wipe Concert
KENTY BROWN DAVIDS BROWN	The West of the South Coast Rivers, Ill.	Dec. 21	\$174,167 \$38,162/\$75,160 \$19,300	6,820	Marine Productions

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BILLBOARD'S HEATSEKERS ALBUM CHART

WEEK	WEEKS ON CHART	ARTIST	TITLE
27	2	BLINK 182 (CARGO 1152/NA/98) (39 5811-5)	DUDE RANCH
28	3	ALLURE (THORN MASTERWORKS/SONY) (39 5811-5)	ALLURE
8	24	MICHAEL PETERSON (IMPULSE/IMPULSE/44/IMPULSE) (39 5811-5)	MICHAEL PETERSON
8	3	OUR LADY PEACE (COLUMBIA 17940 130 98 0215 9)	CLIMBY
8	52	RAREKANDID FEARNES (IMPULSE/IMPULSE/44/IMPULSE) (39 5811-5)	ROCK SPECTACLE
8	14	ALEXANDRO PADRANO (SONY 06025 124/IMPULSE) (39 5811-5)	ME ESTOY ENAMORADO
9	18	QUEEN PEZ (LH 10011 124/IMPULSE) (39 5811-5)	MY MELODY
8	9	THE KIRLEYS (Epic Nashville/IMPULSE) (39 5811-5)	JUST BETWEEN YOU AND ME
10	12	UNCLE SAM (STONEISLAND 7193/IMPULSE) (39 5811-5)	UNCLE SAM
8	3	LEE ANN WOMACK (DECCA 1153/IMPULSE) (39 5811-5)	LEE ANN WOMACK
10	14	SOMETHIN' FOR THE PEOPLE (WARNER BROS. 41763 130 9811 9)	THIS TIME IT'S PERSONAL
10	21	HETH (Arista 18919 39 9811 9)	RATED NEXT
10	21	COHENSHOP (LIMA 301 453/IMPULSE) (39 5811-5)	WHEN I WAS BORN FOR THE 7TH TIME
24	11	ROY D. MERCEDES (CAPTAN NORTHEAST 21144 130 9811 9)	HOW BIG A BOY ARE YOU VOLUME 3
10	17	SOUNDS OF HILKINCS (PERSPECTIVE PARADIGM/IMPULSE) (39 5811-5)	TIME FOR HEALING
10	14	SNAGGER PLANKS (CLEAN UP 4276/IMPULSE) (39 5811-5)	BECOMING A
17	16	SANDY PATTY (WORD 6885/IMPULSE) (39 5811-5)	ARTIST OF MY SOUL
18	7	JAG VELASQUEZ (WYRHOODS 6782/IMPULSE) (39 5811-5)	HEAVENLY PLACE
8	28	DAFT PUNK (SONY 42000/IMPULSE) (39 5811-5)	HOMEWORK
10	3	G. LOVE & SPECIAL SAUCE (OUCH 673/IMPULSE) (39 5811-5)	YEAH, IT'S THAT EASY
24	7	BLINK 182 (IMPULSE) (39 5811-5)	THREE COLLAR BILL, YALL
22	9	BUENA VISTA SOCIAL CLUB (WORLD COURTNEY/IMPULSE) (39 5811-5)	BUENA VISTA SOCIAL CLUB
23	9	DIANA KRALL (IMPULSE) (2230/IMPULSE) (39 5811-5)	LIVE SCENES
24	17	ROY BATZ (WORD 4851/IMPULSE) (39 5811-5)	A CHRISTMAS ALBUM
22	29	THE SUPERTONES (Epic 17403 130 9811 9)	SUPERTONES STRIKE BACK

25	8	KAREN CLARK SHEARD (IMPULSE) (39 5811-5)	TYNALLY KAREN
27	17	WILL DOWNING (IMPULSE) (39 5811-5)	INVITATION ONLY
18	18	CHLEY WHIGHT (MCA NORTHEAST 7003 130 9811 9)	LET ME IN
27	10	NEW LINE CHICKEN CHOC FET. (SONY 42000/IMPULSE) (39 5811-5)	STRENGTH
8	48	JIMMYE DICKENS (SONY 42000/IMPULSE) (39 5811-5)	PUSHING THE SALAMANCA ENVELOPE
21	23	REBECCA ST. JAMES (POLYGRAM 1207/IMPULSE) (39 5811-5)	CHRISTMAS
32	10	LESS THAN JAKE (CAPTAN NORTHEAST 21144 130 9811 9)	LOGGING STRIKEAWAY
32	10	98 DEGREES (IMPULSE) (39 5811-5)	98 DEGREES
34	21	GARY CHAMP (IMPULSE) (39 5811-5)	THIS GIFT
34	21	ROY D. MERCEDES (CAPTAN NORTHEAST 21144 130 9811 9)	HOW BIG A BOY ARE YOU VOLUME 3
21	9	SLAM FRIGGATA & THE LINDA STYMPER ORCHESTRA (IMPULSE) (39 5811-5)	THE 20 GARDGROVE
37	2	WILLIAM (IMPULSE) (39 5811-5)	GROWING PAINS
15	20	CHARLIE ZAA (IMPULSE) (39 5811-5)	SENTIMIENTOS
28	38	RONAN HADJIMAN (IMPULSE) (39 5811-5)	MICHAEL FLATLEY'S LORD OF THE DANCE
49	4	ALANA DAVID (IMPULSE) (39 5811-5)	BLAME IT ON ME
41	33	ROY D. MERCEDES (CAPTAN NORTHEAST 21144 130 9811 9)	HOW BIG A BOY ARE YOU VOLUME 2
42	48	BONNY JAMES (WARNER BROS. 44848 130 9811 9)	SWEET THING
43	41	MIC GERHOMD (IMPULSE) (39 5811-5)	VENDETITA
44	38	REBECCA ST. JAMES (POLYGRAM 1207/IMPULSE) (39 5811-5)	GOOD
45	33	BOB RIVERS (IMPULSE) (39 5811-5)	MORE TWISTED CHRISTMAS
46	18	DAVE KIDZ (IMPULSE) (39 5811-5)	DECEMBER MAKES ME FEEL THIS WAY
47	42	FIVE IRON FRENCH (IMPULSE) (39 5811-5)	OUR NEWEST ALBUM EVER!
48	48	PLANNÉE (IMPULSE) (39 5811-5)	THE ONE AND ONLY
48	48	NEW! (IMPULSE) (39 5811-5)	DE FESTA...CON
50	40	THE GANTHER VOCAL BAND (IMPULSE) (39 5811-5)	LOVIN' GOD & LOVIN' EACH OTHER

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEKERS CHART • BY DOUG REECE

BOND, THE BAND BOND: Members of new Work Group net Bond will work that international man of mystery's mojo on American audiences when their self-titled debut album bows March 17.



Shaking It Up: Everyone from Northwestern State bucks outlets to modeling agencies using the album as an audio Christmas card are contributing to the groundwork of sales for Pink Martin's self-released album "Symphatix" in fact, the 10-piece Portland, Ore.-based classical/jazz lounge act has become the surprise success story of the year for the Northwestern Alliance of Independent Labels since the set's release in November. Look for the act to take to the road sometime in February.

Bond guitarist Jimmy Hogarth says the act, while having some time for local reconnaissance, has concentrated most of its energies on the nuts and bolts of recording its electronics-charged rock album.

"We knew that part and parcel with signing on an American label would mean spending a lot of time out of London," he says. "It's been a good change. No family, no girlfriends, all we had to focus on was our music. It's very hard but very interesting in a good way."

Also new to the band is a group songwriting effort. The act jelled after previous experiences left members unaffiliated, says Hogarth. Along with drummer/bassist Scott Shields, Hogarth was formerly part of EMI U.K. act Shakespeare's Sister. Also on EMI at the time was vocalist Steve Eusebe, who was part of EMI act Eusebe. Eventually completing the lineup was multi-instrumentalist Martin Fletcher, formerly of Black Flag.

"We all wanted to be part of something," says Hogarth. "We had all worked for other people and bands, but there was no band feeling. We were



REGIONAL HEATSEKERS NO. 15



THE REGIONAL ROUNDUP

- Referring to 10 lists of best-selling albums by new and developing artists.
- PACIFIC**
 - Blind 182 Dude Ranch
 - Michael Peterson Michael Peterson
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - Blind 182 Dude Ranch
 - SOUTH CENTRAL**
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Michael Peterson Michael Peterson
 - Blind 182 Dude Ranch
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Roy D. Mercedes How Big a Boy Are You Volume 3
 - Roy D. Mercedes How Big a Boy Are You Volume 3

looking for something to do as a team."

The band's first single, "Nothing Fits (Fictional Circles)," will be serviced to major rock radio in mid-to-late February.

HOMES FOR THE HOLIDAYS: RCA's *From Good Homes is stuffing fans' stockings* this year with a limited-availability live EP, *Live At Waterloo*.

The set is meant to hold over the band's active Northeast following as the group prepares a follow-up to its '95 debut, "Open Up The Sky," included on the new EP are three tracks, one of which is scheduled to appear on the band's forthcoming album.

Released in late November, the EP is selling at a handful of retail outlets in the band's native New Jersey and on its World Wide Web site.

ONE IN THE OVEN Brian Hughes' award-winning songs are preparing the way for "OneZens," his first album for Higher Octave Jazz, due Oct. 27.

In addition to his being named the Society of Composers, Authors, and Music Publishers of Canada's

(SOCAN) 1997 Canadian jazz and instrumental player of the year, Hughes' album "Straight To You" was voted one of the top 10 recordings of 1996 by *Jazziz* magazine.

SOCAN is the Canadian equivalent of ASCAP and BMI.



Above Standard: After selling 10,000 units of his album, *A Collection Of Great Standards*, through Bullfinch, N.Y.-based Rhinoceros Records, crooner Michael Chavis caught the attention of MJM Music. Now MJM, which reinstated the album in November, is planning on reissuing Chavis on a master-by-master basis, concentrating first on Croomkin. The artist is also scheduled for a residency tour at the Derby in Los Angeles in February.

Meanwhile, Hughes has been hailed for his work with a longtime collaborator, pianist Lorenza McKennitt. His production and playing on McKennitt's last five albums yielded him a Juno nomination as producer of the year on her album "The Vist."

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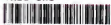
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This One



NYAS-PKS-8ALJ

Verity Has Gospel With A 'WOW' Genre's Top '96-'97 Hits On Series' Latest Release

■ BY LISA COLLINS

Borrowing from a highly successful, cross-label Christmas-music marketing series, Verity Records is promoting its most aggressive campaign ever to accompany the Jan. 27 release of "WOW Gospel '98."

The double-CD, 38-track compilation, encompassing the top 30 gospel hits of 1996-'97, teams the BMG-distributed Zomba Group's Verity label with EMI Christian Music Group and Sony's World Records in a first-ever release of its kind. The set features the biggest names in gospel, including Shirley Caesar, John P. Kee, Virtus, Dotie Peoples, Annointed, Helen Baylor, C.C. Winans, and God's Property, with a portion of the proceeds going to charity. The set also features new remakes of several previously released tracks.

"The great thing about this project is that it shows the unity within our industry," notes Verity GM Tara Griggings. "It's going to give us the biggest steps in sales, as obviously we're going to pull out all the stops in our marketing campaign—television, and the whole nine yards—and with distribution through [Zomba's] Provident label for the contemporary Christian marketplace and BMG/World Records for mainstream."

The campaign kicked off with a press event in Nashville on the eve of the Stellar Awards. Dec. 18, just three days after the album was serviced to gospel radio Dec. 16. TV ads were slated to air

the first Sunday in January in conjunction with major-market spot radio buys, a "who's-before-you-can-buy-it" national promotion, and a series of artist interviews that will include Fred Hammond, Virtus, Hezekiah Walker, and Donald Lawrence.

The promotional rollout will also feature two on-air special sales campaigns incorporating a three-minute sales video at outlets like Circuit City, Best Buy and Foot Locker; it is slated to run for 90 days. A companion video features 17 of the artists.

Still another high-profile press conference and release party is set for New York's Motown Cafe in late January, with a live WJLS New York remote and live artist performances from Annointed, Virtus, and Hezekiah Walker's Brooklyn, N.Y.-based Love Fellowship Tabernacle Church Choir.

Additionally, Verity has partnered with the A&E network during Black History Month for a number of ads on its popular "Biography" program, as well as print ads in the network's Biography magazine.

Jeff Moseley, president of Verity's sister company, Brown, worked in concert with representatives from EMI/Cheridan, Provident, and World

for the highly popular "WOW" series in the contemporary Christian market. Moseley and representatives from the other three labels helped spearhead the gospel project. The first two contemporary Christian "WOW" installations, released in November 1995 and October 1996, sold a combined total of \$25,000, according to Billboard. "WOW 1998: The Year's Top 30 Christian Artists And Songs," released in November 1997, debuted at No. 4 on Billboard's Top Contemporary Christian albums chart. (Continued on next page)



HAMMOND

late January, with a live WJLS New York remote and live artist performances from Annointed, Virtus, and Hezekiah Walker's Brooklyn, N.Y.-based Love Fellowship Tabernacle Church Choir.



Records news and media reps at New York's South Bronx Children's Health Fund site to launch live's Unleashed Masters For The Children's Health Fund (Vol. 0), a compilation CD. Released to benefit the Children's Health Fund, which provides free health care for underserved children, the CD features music from KRS-One, Imjai, a Tribe Called Quest, R. Kelly, E-40, and Joe. Pictured, from left, are Dr. Alan Shapiro, medical director of the South Bronx Children's Health Fund Center; Imjai member John; Ralph Smith, reporter for The New York Observer; Imjai member Olanide; Imjai member Janet; KRS-One; Imjai member Tala; Darrin Myers, reporter for The New York Observer; Barry Weiss, president of Jive Records and Starvision Records; and Dr. Ivin Redinger, president and co-founder of the Children's Health Fund.



Keeping R&B Fresh. R&B singer Keith Sweat recently signed St. Louis based Capitol Of Soul to his Kevie label, which is distributed through Universal Records. The group's so-called set is slated to debut later this month. The first single, a remake of Atlantic Starr's "Am I Dreaming," features female quartet Xscape. Pictured, from left, are Of Soul's Kuria Jefferson and Bobby Crawford, Sweat, and Of Soul's Tony Heron and Jerome "Poogie" Lane.

Band-Making Is Carole Anthony's Business; Nate Dogg Bows Dogg Pound Records

This week's column was prepared by guest columnist Janice Curvey, managing editor of R&B Airplay Magazine.

LIKE MUSICIANSHIP IS A COMMODITY that the R&B recording industry is putting new spins on these days. Organic sounds, real songs, live drums and guitars—the magic that is engendered when several instrumentalists do their thing together—is the very quality that artists are increasingly seeking to create, both onstage and in the studio, whether they are musicians or vocalists.

Usually the act, label, or manager hires musicians for a gig or tour. In New York, many seek out Carole Anthony of A&E's production house, Inc. While many quarters of the industry stay busy referring and addressing musicians, Anthony may be the only African-American female specializing in putting together bands. She has placed musicians in the touring bands of D'Angelo and Erskay Badu, put together players for showcases by J. Mile and Uncle Sam, and has done work with Chase DeBarge.

Anthony, who is originally from Cleveland, says, "I'm a classically trained pianist, but I never actually played it in the performance side of things. I was more interested in the business aspect of the industry." But it took a while for Anthony to get to her current line of work. A graduate of the Tusculum Institute in Alabama, she originally pursued a degree in engineering. But while back in Cleveland, she met popular radio DJ Jeffrey Chase, who was also pursuing a recording career.

"After running into each other frequently, Jeff asked if I would look some dates, make some phone calls," Anthony recalls. "So I did a lot of networking, met a lot of people in the industry, and was invited to a listening party in New York for Kushnik when he was still an artist. I met the artists people, the BMG people, and I left in contact with a lot of people in that company. I realized for myself that I definitely wanted to be in the industry but not stay in Cleveland."

Anthony moved to New York and landed a job as a production coordinator for production execs at Nite. There she looked over promotional sheets and managed budgets. When things changed at MTV Networks, she did an outside project with Miller Brewing Co., as the production coordinator for a Black Music Month compilation album.

"I did a lot of talented musicians and producers and continued the relationships," says Anthony. "From there I met one musician after another. At that point I hadn't figured out what I wanted to do after leaving MTV; people assumed I would continue to work for them."

Her network of musician contacts continued to grow, until the drummer from the Apollo Theatre house band Ray Chew & the Crew suggested that they begin a musi-

cian referral service. The two tossed the idea around for months, but it didn't get off the ground until the drummer was offered two jobs at once: a chance to tour with D'Angelo or do a show with Groove Theory. Next came Anthony's knee, both Bryce Wilson of Groove Theory and Kedra Massenburg, then D'Angelo's manager, were calling her to recommend musicians. The word got out, and Anthony became an independent consultant.

Now working primarily out of New York and Cleveland, Anthony puts together bands for tours, showcases, even open-mic club nights. Depending on the job, she charges a flat fee or a per-week rate. "In a situation where I'm putting a band together for a long, I'll not to audition musicians to get the right blend, and the artist has input on who

he wants to work with, [the process] sometimes can take two to four weeks," she says. "I follow through with booking the rehearsal space, equipment rental, and technical support, and once the band has been hired to perform, I'm the liaison between [it] and the record label, so I negotiate the fees and salaries. Once they go on the road, I'm pretty much gone." At the same time, she's a one-woman, one-cost operation.

Anthony adds that she has referred veterans as well as fledgling musicians. "My main objective as this situation continues is to offer exposure to musicians who haven't had an opportunity to be in a recording session with Whitney Houston or tour with D'Angelo," she says.

BEATS N' PIECES. Another artist makes the break with Death Row Records. Nate Dogg, who contributed vocal and writing talents to hits by Dr. Dre, Snoop Doggy Dogg, the Dogg Pound, and 2Pac, has started Dogg Pound Records in a part with Breakaway Entertainment, distributed through Island/PolyGram. . . . Rhino Records continues to develop its WoodFolk division with an exciting March release, "Black Pearls: The Poetry of Maya Angelou." The project, being touted as the only CD release available of Dr. Angelou reciting her own poetry, will feature 32 poems and five jazz instrumentalists by composer Ed Bland and will include a set of introductory notes by the late writer James Baldwin. The set, due March 17, will sell for \$19.98. Rhino will also celebrate Women's Month with all-female rap series, "Fat Beats And Pen Straps." The three titles, "Classic Hip-Hop," "Bazis Rhymes & Poise with a New Kick," and "New MC's" were conceived to break the misconception that hip-hop was built solely by male artists. . . . Gev Street Records will release its first soundtrack, the new Penelope Spheeris-directed comedy "Sexuals," starring Marlon Wayans. The album, the Jan. 13, will feature the Jungle Brothers, Moby, Yancey B, Freak Brothers, Gravediggerz, Crystal Method, Ambersunshower, and others.



Hot R&B Airplay™

Compiled from a national survey of airplay by stations in the United States. Data from the Radio & Records Track Service. Records are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, i.e., total number of spins. Songs receiving the most airplay will appear below.

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
		** NO. 1 **					
3	1	MY LOVE	MARKY MARK	38	4	LET IT SHOW	RENEE SEYMOUR
2	1	THROTE	STACY LATTIPIERRE	40	14	A. S. I. L.	A. S. I.
5	9	NICE & SLOW	THE NOTORIOUS B.I.G. & MONIE LOVE	40	28	IT'S ALL ABOUT THE BELLIENDARS	THE NOTORIOUS B.I.G. & MONIE LOVE
4	12	A SONG FOR MANNA	MARKY MARK	41	28	THE LOVE SCENE	MARKY MARK
6	24	WE'RE NOT MESSING AROUND	MONIE LOVE	41	23	MY LOVE	MARKY MARK
8	26	YOU MAKE ME MANNA	MARKY MARK	44	13	MONIE TALKS	MONIE LOVE
7	27	WHAT ABOUT US	MARKY MARK	45	11	NOBODY MOVE BUT THE MONIE	MONIE LOVE
1	1	IF YOU FEEL LIKE	MARKY MARK	46	35	NO MONIE NO PROBLEMS	MONIE LOVE
6	11	I FEEL LIKE	MARKY MARK	47	37	I CAN LOVE YOU	MARKY MARK
8	9	I WONDER IF HEAVEN GOT A SHEET	MARKY MARK	48	23	NO DREAMS IN MY HEART NO TENDRILS	MARKY MARK
17	17	SOAK IT UP	MARKY MARK	50	18	THE ONE I GAVE MY HEART TO	MARKY MARK
12	14	ANYTIME	MARKY MARK	52	15	BECAUSE	MARKY MARK
13	12	DAMNATION	MARKY MARK	53	9	OHIA I'VE EIGHTH BABY	MARKY MARK
10	10	BUSTA LOVE	MARKY MARK	53	15	JUST CLOWNING	MARKY MARK
15	20	MY LOVE IS THE SHINE	MARKY MARK	53	15	SOE T'IT'S SHINE	MARKY MARK
16	18	ARE U STILL DOWN	MARKY MARK	54	3	ALL I DO	MARKY MARK
18	16	IF YOU WANT TO GO	MARKY MARK	54	31	ALL CREDITS	MARKY MARK
20	21	WHAT YOU WANT	MARKY MARK	55	6	ROXANNE '97 - PUFT DADDY REMIX	MARKY MARK
21	25	EVERYTHING	MARKY MARK	56	4	I GOT TONIGHT	MARKY MARK
8	10	NO, NO, NO	MARKY MARK	57	13	LAST NIGHT'S LETTER	MARKY MARK
22	18	FEEL SO GOOD	MARKY MARK	61	5	FATHER	MARKY MARK
23	27	RAPPER'S DELIGHT	MARKY MARK	62	2	MAMA BABY	MARKY MARK
24	9	HOLD ON CHANGES IS COMING	MARKY MARK	62	2	RAIN	MARKY MARK
27	22	SEVEN DAY	MARKY MARK	64	37	NEVER MIND	MARKY MARK
28	22	I CARE 'BOUT YOU	MARKY MARK	65	32	FLAME BURN A PROMISE	MARKY MARK
29	6	GOOD DAYS	MARKY MARK	66	18	PHONE TAG	MARKY MARK
30	4	TOGETHER AGAIN	MARKY MARK	68	18	IN MY NAME I MAKE	MARKY MARK
32	4	LET'S MAKE HIS BACK	MARKY MARK	68	1	IT'S ALL ABOUT THE BELLIENDARS	MARKY MARK
35	5	GETTING WIG IT	MARKY MARK	69	15	THEY LET IT SHOW	MARKY MARK
36	4	ALL MY LIFE	MARKY MARK	70	22	HONEY	MARKY MARK
37	4	IN MY BED	MARKY MARK	71	1	ONE LOVE ON CHRISTMAS DAY	MARKY MARK
38	1	4 SEASONS OF LONELINESS	MARKY MARK	71	5	NO GOOD	MARKY MARK
39	37	SOFT	MARKY MARK	71	19	HAZE MADE ON THE OTHER FOOT	MARKY MARK
40	3	ALL MY LOVE	MARKY MARK	72	1	THAT GIRL	MARKY MARK

Records with the number of weeks they have spent on the Hot R&B chart.

HOT R&B RECURRENT AIRPLAY

1	1	OPERATION OF THE GAME	MARKY MARK	14	13	NO DRUGS	MARKY MARK
2	1	HEAT LIFE	MARKY MARK	15	13	BIG BAD MANNA	MARKY MARK
3	2	THE FINEST THING	MARKY MARK	18	12	ONE LOVE ON CHRISTMAS DAY	MARKY MARK
4	2	IF YOU FEEL LIKE	MARKY MARK	18	25	OHIA I'VE EIGHTH BABY	MARKY MARK
5	1	THE FINEST THING	MARKY MARK	18	25	CRUSH ON YOU	MARKY MARK
6	1	HYPNOTIZE	MARKY MARK	18	25	HOW I FEEL	MARKY MARK
7	2	TOGETHER AGAIN	MARKY MARK	18	25	YOU'RE MAKING ME BEEN	MARKY MARK
8	1	G.I.E.T.Y.	MARKY MARK	22	21	CLIMB	MARKY MARK
9	1	I'LL GO ANYTHING	MARKY MARK	22	11	NO DRUGS	MARKY MARK
10	45	ACCELERATION (DON'T EVER WANDER)	MARKY MARK	23	11	ON & ON	MARKY MARK
11	34	HOW YOU FEEL	MARKY MARK	24	18	DON'T WASTA BE A PLAYER	MARKY MARK
12	39	FLOW	MARKY MARK	24	29	REMEMBER MY MAN	MARKY MARK
13	10	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK	25	29	REMEMBER MY MAN	MARKY MARK

Records are listed with their position on the Hot R&B chart.

R&B SINGLES A-Z

1	1	MY LOVE	MARKY MARK
2	2	LET IT SHOW	RENEE SEYMOUR
3	3	A. S. I. L.	A. S. I.
4	4	IT'S ALL ABOUT THE BELLIENDARS	THE NOTORIOUS B.I.G. & MONIE LOVE
5	5	THE LOVE SCENE	MARKY MARK
6	6	MY LOVE	MARKY MARK
7	7	NOBODY MOVE BUT THE MONIE	MONIE LOVE
8	8	NO MONIE NO PROBLEMS	MONIE LOVE
9	9	I CAN LOVE YOU	MARKY MARK
10	10	OHIA I'VE EIGHTH BABY	MARKY MARK
11	11	JUST CLOWNING	MARKY MARK
12	12	SOE T'IT'S SHINE	MARKY MARK
13	13	ALL I DO	MARKY MARK
14	14	ALL CREDITS	MARKY MARK
15	15	ROXANNE '97 - PUFT DADDY REMIX	MARKY MARK
16	16	I GOT TONIGHT	MARKY MARK
17	17	LAST NIGHT'S LETTER	MARKY MARK
18	18	FATHER	MARKY MARK
19	19	MAMA BABY	MARKY MARK
20	20	RAIN	MARKY MARK
21	21	NEVER MIND	MARKY MARK
22	22	FLAME BURN A PROMISE	MARKY MARK
23	23	PHONE TAG	MARKY MARK
24	24	IN MY NAME I MAKE	MARKY MARK
25	25	IT'S ALL ABOUT THE BELLIENDARS	MARKY MARK
26	26	THEY LET IT SHOW	MARKY MARK
27	27	HONEY	MARKY MARK
28	28	ONE LOVE ON CHRISTMAS DAY	MARKY MARK
29	29	NO GOOD	MARKY MARK
30	30	HAZE MADE ON THE OTHER FOOT	MARKY MARK
31	31	THAT GIRL	MARKY MARK
32	32	REMEMBER MY MAN	MARKY MARK
33	33	LAST NIGHT'S LETTER	MARKY MARK
34	34	NO DRUGS	MARKY MARK
35	35	BIG BAD MANNA	MARKY MARK
36	36	ONE LOVE ON CHRISTMAS DAY	MARKY MARK
37	37	OHIA I'VE EIGHTH BABY	MARKY MARK
38	38	CRUSH ON YOU	MARKY MARK
39	39	HOW I FEEL	MARKY MARK
40	40	YOU'RE MAKING ME BEEN	MARKY MARK
41	41	CLIMB	MARKY MARK
42	42	NO DRUGS	MARKY MARK
43	43	ON & ON	MARKY MARK
44	44	DON'T WASTA BE A PLAYER	MARKY MARK
45	45	REMEMBER MY MAN	MARKY MARK

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B chart.

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
		** NO. 1 **					
7	1	MY LOVE	MARKY MARK	38	15	LET'S MAKE HIS BACK	MARKY MARK
2	5	A SONG FOR MANNA	MARKY MARK	39	40	LAST NIGHT'S LETTER	MARKY MARK
3	5	IT'S ALL ABOUT THE BELLIENDARS	THE NOTORIOUS B.I.G. & MONIE LOVE	40	2	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
4	4	WE'RE NOT MESSING AROUND	MONIE LOVE	41	38	NO GOOD	MARKY MARK
5	3	YOU MAKE ME MANNA	MARKY MARK	41	39	NO MONIE NO PROBLEMS	MONIE LOVE
6	3	I DON'T EVER WANT TO GO	MARKY MARK	42	37	ALL MY DAYS	MARKY MARK
7	11	FEEL SO GOOD	MARKY MARK	43	17	IF YOU FEEL LIKE	MARKY MARK
8	7	NO GOOD	MARKY MARK	43	17	IF YOU FEEL LIKE	MARKY MARK
9	12	SOE T'IT'S SHINE	MARKY MARK	44	29	OHIA I'VE EIGHTH BABY	MARKY MARK
10	13	OHIA I'VE EIGHTH BABY	MARKY MARK	44	29	OHIA I'VE EIGHTH BABY	MARKY MARK
11	14	THE ONE I GAVE MY HEART TO	MARKY MARK	45	28	NO DRUGS	MARKY MARK
12	15	SOAK IT UP	MARKY MARK	45	28	NO DRUGS	MARKY MARK
13	16	IF YOU WANT TO GO	MARKY MARK	46	27	WHAT YOU WANT	MARKY MARK
14	17	WHAT YOU WANT	MARKY MARK	46	27	WHAT YOU WANT	MARKY MARK
15	18	ARE U STILL DOWN	MARKY MARK	47	26	EVERYTHING	MARKY MARK
16	19	IF YOU WANT TO GO	MARKY MARK	47	26	EVERYTHING	MARKY MARK
17	20	WHAT YOU WANT	MARKY MARK	48	25	EVERYTHING	MARKY MARK
18	21	EVERYTHING	MARKY MARK	48	25	EVERYTHING	MARKY MARK
19	22	NO, NO, NO	MARKY MARK	49	24	NO, NO, NO	MARKY MARK
20	23	FEEL SO GOOD	MARKY MARK	49	24	NO, NO, NO	MARKY MARK
21	24	RAPPER'S DELIGHT	MARKY MARK	50	23	FEEL SO GOOD	MARKY MARK
22	25	HOLD ON CHANGES IS COMING	MARKY MARK	50	23	FEEL SO GOOD	MARKY MARK
23	26	SEVEN DAY	MARKY MARK	51	22	SEVEN DAY	MARKY MARK
24	27	I CARE 'BOUT YOU	MARKY MARK	51	22	SEVEN DAY	MARKY MARK
25	28	GOOD DAYS	MARKY MARK	52	21	GOOD DAYS	MARKY MARK
26	29	TOGETHER AGAIN	MARKY MARK	52	21	GOOD DAYS	MARKY MARK
27	30	LET'S MAKE HIS BACK	MARKY MARK	53	20	LET'S MAKE HIS BACK	MARKY MARK
28	31	GETTING WIG IT	MARKY MARK	53	20	LET'S MAKE HIS BACK	MARKY MARK
29	32	ALL MY LIFE	MARKY MARK	54	19	ALL MY LIFE	MARKY MARK
30	33	IN MY BED	MARKY MARK	54	19	ALL MY LIFE	MARKY MARK
31	34	4 SEASONS OF LONELINESS	MARKY MARK	55	18	4 SEASONS OF LONELINESS	MARKY MARK
32	35	SOFT	MARKY MARK	55	18	4 SEASONS OF LONELINESS	MARKY MARK
33	36	ALL MY LOVE	MARKY MARK	56	17	SOFT	MARKY MARK
34	37	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK	56	17	SOFT	MARKY MARK
35	38	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK	56	17	SOFT	MARKY MARK

Records with the number of weeks they have spent on the Hot R&B chart.

36	39	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
37	40	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
38	41	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
39	42	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
40	43	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
41	44	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
42	45	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
43	46	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
44	47	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
45	48	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
46	49	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
47	50	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
48	51	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
49	52	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
50	53	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
51	54	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
52	55	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
53	56	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
54	57	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
55	58	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
56	59	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
57	60	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
58	61	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
59	62	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
60	63	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
61	64	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
62	65	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
63	66	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
64	67	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
65	68	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
66	69	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
67	70	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
68	71	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
69	72	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
70	73	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
71	74	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
72	75	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
73	76	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
74	77	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
75	78	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
76	79	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
77	80	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
78	81	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
79	82	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
80	83	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
81	84	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
82	85	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
83	86	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
84	87	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
85	88	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
86	89	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
87	90	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
88	91	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
89	92	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
90	93	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
91	94	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
92	95	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
93	96	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
94	97	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY MARK
95	98	SOULFUL TO FEEL THE WAY YOU FEEL	MARKY

Billboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

JANUARY 10, 1998

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S) (W/ITER)	IMPORT & NUMBER OF WEEKS	ARTIST	RECORD LABEL	PEAK POSITION
1	2	12	MY BODY	◆ G. ALAMAR, L. BROWNE, R. ROSSIGNOL	*** No. 1 ***	◆ LSO	49	46
2	1	5	A SONG FOR MAMA	◆ BOYZ II MEN		◆ URB	35	41
3	3	3	WE'RE NOT MAKING LOVE NO MORE	◆ DJRU HILL		◆ URB	35	41
4	4	23	YOU MAKE ME WANNA... A	◆ R. BISHOP		◆ URB	35	41
5	10	10	I DON'T EVEN WANT TO SEE YOU AGAIN	◆ UNCLE SAM		◆ URB	35	41
6	5	13	LITTLE LOVE	◆ NEKAT		◆ URB	35	41
7	12	6	IT'S ALL ABOUT THE BURNING-BREATHING-HEAVEN OF THE WORLD	◆ PUFF DADDY & THE NEXT		◆ URB	35	41
8	11	11	FEEL SO GOOD	◆ MASE		◆ URB	35	41
9	13	7	NO, NO, NO	◆ DESTINY'S CHILD		◆ URB	35	41
10	8	9	TOGETHER AGAIN	◆ JANEÉ		◆ URB	35	41
11	10	6	SOCK IT 2 ME: THE BURN (S&P D&P)	◆ MISSY MIZELL/MANSON/ELLECT FEAT. DABBY		◆ URB	35	41
12	9	7	MY LOVE IS THE SHIRAZ	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA		◆ URB	35	41
13	12	8	WHAT ABOUT U	◆ TOTAL		◆ URB	35	41
*** Hot Shot Debut ***								
14	NEW	1	DA DANGER	◆ BUSTA RHYMES		◆ URB	35	41
15	14	15	THE ONE I GAVE MY HEART TO	◆ ANJAYI		◆ URB	35	41
16	14	17	I WONDER IF HEAVEN GOT A GHETTO	◆ 2PAC		◆ URB	35	41
17	17	16	EVERYTHING	◆ MARY J. BLIGE		◆ URB	35	41
18	16	15	THEY LIKE IT SLOW	◆ H-TOWN		◆ URB	35	41
19	17	18	I CARE ABOUT YOU	◆ MILESTONE		◆ URB	35	41
20	20	18	4 SEASONS OF LONELINESS	◆ BOYZ II MEN		◆ URB	35	41
21	22	23	TUCK ME IN	◆ KIMBERLY SCOTT		◆ URB	35	41
22	18	21	JUST CLOWNIN'	◆ WC FROM WESTSIDE CONNECTION		◆ URB	35	41
23	24	18	I'M NOT A PLAYER	◆ BG PUNISHER		◆ URB	35	41
24	25	19	ROZAMANE '97: PUFF DADDY REMIX	◆ PUFF DADDY		◆ URB	35	41
25	21	22	IN HARM'S WAY	◆ BIDEE WANKS		◆ URB	35	41
26	28	22	DON'T STOP THE MUSIC	◆ PLATA		◆ URB	35	41
27	27	27	4, 3, 2, 1... COOL (FEAT. METCHO-MIN, REDMAN, ONE, CARLISLE AND MASTER P)	◆ BRIAN MCHOWET FEAT. MAYNKA		◆ URB	35	41
28	28	25	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	◆ BRIAN MCHOWET FEAT. MAYNKA		◆ URB	35	41
29	29	26	SO GOOD	◆ DAVID NAJARA		◆ URB	35	41
30	30	32	DEJA VU (UPTOWN BABA)	◆ LORD TARZO & PETERSON GLAZ		◆ URB	35	41
*** Greatest Gainer/Sales ***								
31	35	40	GOING BACK TO CALL	◆ THE NOTORIOUS B.I.G.		◆ URB	35	41
32	37	43	SWING MY WAY	◆ K.P. & ENVI		◆ URB	35	41
33	39	30	LAST NIGHT'S LETTER	◆ K-Ci & JOJO		◆ URB	35	41
34	34	38	YOUNG, SAD AND BLUE	◆ LYNETTE		◆ URB	35	41
*** Greatest Gainer/Airplay ***								
35	41	36	IN MY BED	◆ DJRU HILL		◆ URB	35	41
36	38	34	MONEY	◆ MARIAN CARLE		◆ URB	35	41
37	39	35	YOUR BEST FRIEND	◆ GANG STARR		◆ URB	35	41
38	31	29	ALL RIED OUT	◆ ALLURE FEATURING B.I.G.		◆ URB	35	41
39	34	30	MURK NO PROBLEMS	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)		◆ URB	35	41
40	42	42	BURN	◆ DJRU HILL		◆ URB	35	41
41	42	42	UP JUMPS DA BOOGIE	◆ MAGDO AND TIMBALAND		◆ URB	35	41
42	44	33	I CAN LOVE YOU/LOVE IS ALL WE NEED	◆ MARY J. BLIGE		◆ URB	35	41
43	45	40	MAN BEHIND THE MUSIC	◆ QUEEN PUFF FEATURING REDKEY		◆ URB	35	41
44	32	31	NEVER MAKE A PROMISE	◆ DJRU HILL		◆ URB	35	41
45	47	51	IF I COULD TEACH THE WORLD	◆ BONE THUMPS-A-HARMONY		◆ URB	35	41
46	48	44	I'LL BE MISSING YOU	◆ PUFF DADDY & FAITH EVANS FEATURING I.I.Z.		◆ URB	35	41
47	52	52	MAN BEHIND THE MUSIC	◆ QUEEN PUFF FEATURING REDKEY		◆ URB	35	41
48	43	37	PHENOMENON	◆ THE NOTORIOUS B.I.G. (FEAT. METCHO-MIN & MARIAN CARLE)		◆ URB	35	41

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PRODUCER (S) (W/ITER)	IMPORT & NUMBER OF WEEKS	ARTIST	RECORD LABEL	PEAK POSITION
49	46	53	SHOW ME LOVE	◆ PUFF DADDY, M. J. BROWN, M. MARTIN		◆ MACK 10	44	
50	35	41	BACKYARD BOOGIE	◆ PHILLIP		◆ MACK 10	29	
51	37	50	LONG (WELL, WELL, WELL)	◆ DJRU HILL		◆ MACK 10	23	
52	50	48	DU KEEP PLAYIN' (GET YOUR MUSH ON)	◆ TWETE MICHELLE		◆ MACK 10	38	
53	54	48	ALL OF MY FEELINGS	◆ CHANGING FACES (FEATURING I.I.Z.)		◆ MACK 10	38	
54	49	47	BABY YOU KNOW	◆ THE Q-TARZ		◆ MACK 10	34	
55	56	58	SILLY	◆ TARAAL		◆ MACK 10	25	
56	57	61	MOUNTAIN YOU TIL I FORN YOU	◆ NAUGHTY BY NATURE		◆ MACK 10	54	
57	51	55	INFATUATION	◆ LAURINE		◆ MACK 10	27	
58	60	63	HEAVEN	◆ NU FLAVOR		◆ MACK 10	36	
59	58	57	I MISS MY HOMIES	◆ MASTER P FEATURING PIMP C AND THE SHOCKER		◆ MACK 10	16	
60	53	54	SO FLY	◆ THE SHOCKER		◆ MACK 10	53	
61	59	54	RISE	◆ VERONICA		◆ MACK 10	38	
62	71	62	SUNSHINE	◆ JAY-Z FEATURING BAMBACE AND POPY BROWN		◆ MACK 10	37	
63	65	64	UP A DOWN	◆ JAY-Z FEATURING BAMBACE AND POPY BROWN		◆ MACK 10	47	
64	69	71	OFF THE BOOKS	◆ THE BEATNUTS FEATURING BG PUNISHER & CURAN KAY		◆ MACK 10	52	
65	61	60	SHOWDOWN	◆ E-S-KO FEATURING MONTELL JOHNSON		◆ MACK 10	54	
66	64	68	THE SHIP	◆ UNSU		◆ MACK 10	74	
67	68	69	WHAT I NEED	◆ CRAG MACK		◆ MACK 10	55	
68	72	80	WE GETZ DOWN	◆ BAMBACE		◆ MACK 10	54	
69	74	67	DON'T SAY	◆ JON B.		◆ MACK 10	24	
70	78	74	TOO GOOD, TOO LONG	◆ ERVWOOD		◆ MACK 10	25	
71	75	70	L-LIES	◆ DIANA KING		◆ MACK 10	70	
72	85	91	GET IT UP	◆ TWISTA		◆ MACK 10	74	
73	81	3	ARE ABOUT IT?	◆ TINA		◆ MACK 10	74	
74	77	75	NEVER WANNA LET YOU GO	◆ RESCUE		◆ MACK 10	74	
75	73	7	RICKTER SCALE	◆ EPROM		◆ MACK 10	62	
76	80	—	JUST A MEMORY	◆ 7 MILIE		◆ MACK 10	62	
77	81	86	AS WE LA	◆ DANA		◆ MACK 10	37	
78	84	85	AVENUES	◆ REFUGEE CAMP ALL STARS FEATURING PHAS (WITH PHAS)		◆ MACK 10	28	
79	82	84	IT'S ALRIGHT	◆ QUEEN LATIFAH		◆ MACK 10	31	
80	79	77	AINT NO LIMIT	◆ MYSTICAL		◆ MACK 10	63	
81	83	81	CLOSER	◆ CARPINE W. NONGENA		◆ MACK 10	63	
82	73	72	THE BREAKS	◆ NADAFUR FEATURING HURTS BLOW		◆ MACK 10	63	
83	100	100	I'M NOT A FOOL	◆ IMMATURE		◆ MACK 10	19	
84	96	90	CANT STOP NO PLAYER	◆ DA ORGANIZATION		◆ MACK 10	63	
85	84	94	WE CAN GET DOWN	◆ MYRON		◆ MACK 10	22	
86	32	—	BLOND MONEY (PART 2)	◆ NORGEEA FEATURING NAS & NATURE		◆ MACK 10	63	
87	83	73	BOUNCE BABY BOUNCE	◆ FRAYE		◆ MACK 10	63	
88	33	—	THE CITY	◆ JAY-Z FEATURING BAMBACE AND POPY BROWN		◆ MACK 10	63	
89	86	73	IMMA IOLA	◆ MR. MONEY LOC		◆ MACK 10	63	
90	NEW	1	CANT STOP NO WORDS	◆ O.C. FEATURING CHANGING FACES		◆ MACK 10	63	
91	59	73	JUST BECAUSE	◆ SHAQUEN		◆ MACK 10	63	
92	86	89	AINT'NUTHIN' BUT A JAM Y'ALL	◆ GEORGE CLINTON WITH THE DAZZ BAND		◆ MACK 10	63	
93	86	93	NEED YOUR LOVE	◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D		◆ MACK 10	25	
94	93	93	NEVER HAD A CHANCE	◆ SASON		◆ MACK 10	63	
95	91	81	WE CAN GET DOWN	◆ MYRON		◆ MACK 10	22	
96	91	81	WE CAN GET DOWN	◆ MYRON		◆ MACK 10	22	
97	91	81	I'M THINKING	◆ CARL HENRY		◆ MACK 10	63	
98	96	88	BABY BABY	◆ KALI ULI		◆ MACK 10	63	
99	99	99	MADAME FUTURE	◆ YOUNG M.C.		◆ MACK 10	63	
100	93	73	YEAH YEAR! YEAH!	◆ SHANE HINES		◆ MACK 10	63	

Reprints with the greatest approval and sales gains this week. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases among singles below the top 25. *Floorcity availability. **Shipping industry rates. © American Record Certification for sales of 500,000 units. *R&B certification for sales of 1 million units, with additional notation indicated by a numeral following the certification number. *Artist indicated catalog number. *For cassette retail sales, *single cassette availability. © Copyright 1998. Billboard/MTI Communications and SoundScan. 17

Japan's Cosa Nostra Takes A Global Takeover

AFTER FOUR YEARS and five best-selling albums in its native Japan, Cosa Nostra is ready to conquer the rest of the world.

The first step is "Girl Talk," a sugar-toasted confection due for U.K. release Jan. 26 on the Arthurb subsidiary of Coalition International Recordings. Given its fever-lightning section and lush layers of synths, bass, and percussion, it should come as little surprise that Satohki Tomiue was at the track's production helm. Despite his unmistakable presence, he wisely never overpowers the act's own complex songwriting vision, which combines lip-licking sensuality with tongue-in-cheek humor.

In its original form, "Girl Talk" musically darts between disco reverence and acid-funk experimentation in a Brand New Heavies. All the while, Momoko Suzuki and Reika Oda trade giddy lead vocals that give the track a youthful pop accessibility. Boosting a variety of stylistically varied remixes by Tomiue, Shazda, Da Funksters, Physique and Sweet Daze, the single started collecting kudos from tastemaking U.K. spinners like Danny Rampling and Graeme Park in early December when the label labeled a handful of white-labeled test pressings. The U.K.'s Radio One and Kiss-FM have also been quick to offer support, including a massive chart showing when "Girl Talk" is commercially available. An album is in the works and planned for release in the spring.

The next step? Statewide penetration. The hitch is that Cosa Nostra hasn't secured a label deal here yet. Fiyat that it won't happen until after the group is hugely successful elsewhere. While the embarrassing vaxx error of time and A&R exzes here may not be the last to join the party?

INVENTORY TO DANCE: There



by Larry Flick

are scandalously few prominent male vocalists in clubland right now... so few that we think it's time to take drastic measures and snatch one from the R&B world. We even have a specific singer in mind: DV8 Records newcomer Billy Porter. If you missed his late-'97 debut, "Untitled," you were deprived of a lovely collection on which he displays a remarkably broad range and boyishly soulful depth that must be making Luther Vandross cringe with envy. Plus, he's charming and potent enough to make many a heart flutter with delight.

Actually, you might already be familiar with Porter's voice by way of his roof-raising breakthrough ballad "Low Is On The Way," which doubled as the theme to "The First Wives Club." That song is but one of numerous sparkling gems on "Untitled," which also features the acoustic-funk finger-popper "True Love" and the jeep-styled cruiser "I'll Do Anything."

But there are several moments when the prevalent languid funk pace of the album gets downright frustrating—a patisserie during "Show Me." Just as Porter finishes unleashing a fist-clenched a cappella lead verse, it is impossible to not anticipate a roaring disco beat kicking in. Instead, producer Warren J. McKee anurta a chilled groove that seems to inhibit the raw passion of Porter's vocal flow. Perhaps someone at DV8's should dip in-house club maestro Rickie Jones to perform a little reconstructive surgery on the track. He's willing

to bet next month's rent that the right uptempo remix could render "Show Me" a multi-format smash.

Among the other "Untitled" eschews for a dance transformation is Porter's gospel-kissed reading of "Maybe I'm Amazed." Every time we listen to his powerful interpretation of the song, we get lost in our fantasies of how much stronger it would be with the input of house music legend Maurice Joshua.

"Untitled" falls at DV8 focus on how easy it would be for "Untitled" to fill the gaping hole in club and pop sectors with a little studio refinement, give the set a fair listen. With or without remixing, it is countless notches above almost any other album currently sitting on your desk.

WORK IT UP: Cutie-pie kiddie-pop set Hanson has been periodically flirting with clubland throughout the promotional process of its mega-selling debut, "Middle Of Nowhere," but "I Will Come To You" shows 'em hitting the dancefloor hard and heavy.

Thanks to the golden touch of remixer Todd Terry, the power ballad is now a festive, hands-in-the-air house anthem with anthemic tendencies similar to Soul Solution's massive reworking of Toni Braxton's "Un-Break My Heart." The main mix has immeasurable peak-hour potential, while Terry's breakmaster dub could lure the support of the "hippest" underground jack.

Perhaps most important, the tightly assembled pop edit of "I Will Come To You" renders the song extremely attractive to radio stations that will never touch it in its original form. In fact, we believe this mix could be crucial in elevating the song to its eventual peak atop the Hot 100. How's that for a fearless prediction?

And while we're on a roll, we'll also stop out on a limb and pronounce Da Hood's "Meet Her At The Love Parade" an outta-da-bes state-side smash upon commercial release in late January. We're not at much risk of humiliation, since the single yet utterly hypnotic trance-hour has been wooing club crawlers on German import for several weeks. However, now that RCA has snagged it for domestic release (as well as inclusion on the third edition of its juicy "Club Cuts 3" compilation series), look for popsters to climb aboard with notable speed.

Powered by HouseJamz, the completely instrumental "Meet Her At The Love Parade" slips and slides along with a slick baseline and a strobing synth-driven hook that periodically lurches across-hour upon impact. The track really comes to life in the hands of Nalin & Kane, a remix team you'll be loving a lot in the coming months. They inject a booming tribal intensity that elevates the song to unbearable proportions.

Not everyone can build a career



Her World Goes 'Round. Champion Records diva Sandy B. parted backstage after a recent show at Life nightclub in New York in support of her hit "Ain't No Need To Hide." She is currently dividing her time between an ongoing U.S. club tour and laying down tracks for her forthcoming full-length debut. Pictured, from left, are Alvinhooth maine Juice Robinson, drag personality Joey Arias, Sandy B., and David H. Alvinhooth maine Pate Burns, and club figure Steve Coy.

round attitude and chatting, but Franklin Fuentes has. The child has developed a dishy 'tiltology of underground dities that are designed around their thrash-slugging wit. His latest offering, "X-Cuse Me (Sunglasses)," pairs him with fast-rising producer Jonathan Peters and intriguing studio duo Razn & Gn. Although he has been a bit more blurring on previous recordings, Fuentes is in fine form here—especially once he moves away from yacking about how fierce the party is to ranting about how someone "borrowed" his sunglasses.

Added Fuentes' lively pleasure is derived from the styled flip-side track of this Deeper Records 12-inch, "Get Over It," which is more in line with the rubber-neck, queer-centric fodder of his past. Someone needs to gather all of Miss-ter-

Thing's singles for a full-length album. It would be too much fun for mere words.

Div-in-waiting Laura Alford strikes quite the intense pose on "I Wanna Get Close To You," an old-school deep-house produced by Federal Hill mastermind Gary Talala with input from Victor Simonelli. Wrapped in echo that gives the track a dark, otherworldly vibe, she builds from a soft purr to a startling, effect-viddled belt that will make every hair on your body stand on end.

Listeners get to properly enjoy Alford's technical flexibility on Byron Burke's remix, which strips away all vocal effects, allowing her to soar to more traditional diva heights. Burke's arrangement of swirling organ riffs and lively, hand-clapping percussion gives the song a brighter, more mainstream tone that will help it reach a wide audience. In all, a nicely varied, completely compelling package from New York's Baseline Records.

Rams Records siren Barbara Douglas continues bidding for long-desired clubland respect with "Call Me," a Chicago-styled house jam produced by Mike Ringers and Matt Warren. Though this is arguably one of her better performances, she is weakened by a song that doesn't match her talent. Not even her accent, markedly muted vocals can breathe necessary depth into the song's overly simplistic lyrics. She deserves far better. Still, the groove pumps with an infectious vigor that DJs will find amusing, and any chance to rally 'round the lovely Ms. Douglas is well worth taking.

IN THE MIX: Have you been dying to dive into some fresh Diamond-style material? Well, brace yourself for not one but two albums from the eternal experimentalist, who returns in April with "Male- (Continued on next page)



Aaliyah Gives Her Heart. Atlanta artist Aaliyah was among the headliners at the recent B-96 B-Boo, hosted by WDMB Chicago. The show drew more than 18,000 people and included performances by Le Click, Hanson, Rhythm, En Vogue, Backstreet Boys, and Inq. Among the songs Aaliyah performed was her current multi-format hit "The One I Give My Heart To," which is getting active club play thanks to solid remixes by Soul Solution partners Bobby Guy and Ernie Love. Planning the singer's backstage was WDMB music director Erik Bradley, left, and Atlantic Chicago promotion representative Rick Sudakoff.

Billboard Dance Breakouts

JANUARY 15, 1998

- CLUB PLAY**
1. WE HAVE THE HOUSE SURROUNDED
COLLEEN DRUM (DIT) CALMA
 2. SEX SIGHT FEEL & TASTE (MIX)
 3. SO MANY MEN I'DO LITTLE TIME
MELISSA MOORE (DIT) CALMA
 4. SPISLER FROM RIO (DO IT EASY)
MELISSA MOORE (DIT) CALMA
 5. MOVE YOUR BODY (HONOR) D.I.'S
M&A RECORDS

MAXI-SINGLES SALES

1. LEADERS
2. MARRONS BELIEVE IN BEATS
LIFE LINE (DIT) CALMA
3. I'M GONNA GET YOU LOVE ME
MARIANNE JONES (M&A)
4. SHAKE THE FALL (RINI) (DIT) CALMA

Resources: Titles with italics chart potential, based on club play or sales reported this week.

HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

ARTIST

No. 1

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	15	MUCH BETTER (THIS IS) LINDA RONSTADT	CLUB ED FEATURING SUZANNE PALMER
2	4	14	CATCH PULSE & PROSPERITY	SUNSCREEN
3	7	7	PERFECT LOVE (THIS IS) SPINNAKRA	HOUSE OF FRANCE FEATURING OZEMIL
4	7	7	ROSE YOUR ALL OVER (THIS IS) CLASH	NO MERCY
5	1	3	NEVER GONNA FALL AGAIN (THIS IS) ERIC CLAPTON	LISA STANLEY
6	3	9	ONE GOOD REASON (THIS IS) MARY J. BLIGE	SOUL STATION
7	3	12	BEAT ME HARDER (THIS IS) LORNA BURNETT	VICTOR CALDERONE
8	5	15	LOVE, PEACE AND GREASE (THIS IS) MARRON 5	BT
9	4	14	CIRCLES AND STREET (THIS IS) KIMURA LOVELESS	BT
10	6	6	DAY BY IT'S GONE (THIS IS) JANET	FEATURING Q TP AND JON MITCHELL
11	11	9	OUT OF THE BLUE (THIS IS) MARY J. BLIGE	BT
12	16	16	SPICE UP YOUR LIFE (THIS IS) VANILLA FUDGE	BT
13	15	19	SHOE WAS ON THE OTHER FOOT (THIS IS) MCA FUNK	BT
14	26	7	SOMETHING TO BELIEVE IN (THIS IS) ATLANTIC 4209	BT
15	12	12	TO BE IN LOVE (THIS IS) MARY J. BLIGE	BT
16	13	11	CHELSEA PRESS 2 (THIS IS) VANILLA FUDGE	BT
17	22	6	REASONS FOR LYING (THIS IS) ATLANTIC 4209	BT
18	19	10	DRAMA (THIS IS) TWISTED SISTER	CLUB ED FEATURING GUY COOPER
19	17	14	ECUADOR (THIS IS) LORNA BURNETT	BT
20	23	24	BENEDICTUS (THIS IS) ATLANTIC 4209	BT
21	25	21	SING A SONG (THIS IS) MARY J. BLIGE	BT
22	15	11	GET READY TO BOUNCE (THIS IS) AMERICA 3254	BT
23	30	30	ROCK THE FUNKY BEAT (THIS IS) MARRON 5	BT
24	25	5	LAMP OF ECSTASY (THIS IS) VANILLA FUDGE	BT
25	18	18	THE RIGHT WAY (THIS IS) MARY J. BLIGE	BT

Power Pick

26	44	3	TOGETHER AGAIN (THIS IS) JANET	BT
27	28	7	IT'S MY LIFE (THIS IS) SPINNAKRA	BT
28	43	43	TAKE ME UP (THIS IS) GUY COOPER	BT
29	25	25	SMILE THE LIMIT (THIS IS) ATLANTIC 4209	BT
30	34	4	IT'S RAINING MAN (THIS IS) THE SEAGUL	BT
31	37	4	GUMMABARK (THIS IS) ATLANTIC 4209	BT
32	41	4	GET MOVING (THIS IS) LORNA BURNETT	BT
33	40	40	YOU ONLY HAVE TO SAY YOU LOVE ME (THIS IS) MARY J. BLIGE	BT
34	24	24	RISE (THIS IS) LORNA BURNETT	BT
35	27	27	WHAT WOULD WE DO (THIS IS) MARRON 5	BT
36	48	48	VOO-DOO BELIEVE (THIS IS) AMERICA 3254	BT
37	39	39	DANCE (THIS IS) THAT SPECIAL TWINZ	BT
38	31	31	JUSTWORLD (THIS IS) AMERICA 3254	BT

HOT SHOT DEBUT

39	NEW	1	FEELS SO GOOD (THIS IS) ZERO 911	BT
40	NEW	1	ELEMENTS (THIS IS) SPINNAKRA	BT
41	48	2	EVERYTHING (THIS IS) SPINNAKRA	BT
42	NEW	1	THE WISDOM WORLD (THIS IS) MARRON 5	BT
43	32	7	WARRIOR & LIE (THIS IS) MARY J. BLIGE	BT
44	NEW	1	CRO-MAGNON (THIS IS) ATLANTIC 4209	BT
45	NEW	1	I CAN'T TAKE THE HEARTACHE (THIS IS) VANILLA FUDGE	BT
46	NEW	1	FEEL THE HEARTACHE (THIS IS) VANILLA FUDGE	BT
47	NEW	1	IT'S OVER IT'S HONORS (THIS IS) SPINNAKRA	BT
48	35	15	CLAP YOUR HANDS (THIS IS) SPINNAKRA	BT
49	NEW	1	DISCO RHYMS (THIS IS) AMERICA 3254	BT
50	45	5	YOU ARE MY FRIEND (THIS IS) MARY J. BLIGE	BT

With the greatest sales or club play increase this week, Power Pick and Club Play are awarded for the largest post-increase among singles below the top 20. Greatest Gainer on Main-Singles Sales is awarded for the largest sales increase among singles entries on the top 50. ♦ indicates a vinyl-only single, or CD max-single if vinyl is available. On Sales Chart (N) Cassette max-single availability. (V) Vinyl max-single availability. (CC) CD max-single availability. © 1998, Billboard/EMI Communications.

MAJOR SINGLES SALES

COMPILED FROM A NATIONAL, 500-SAMPLE OF SALES REPORTS BY SALES REPORTING SERVICE. WEEKLY SALES REPORT NUMBER OF SALES SOLD TO DISCOUNTS INC.

ARTIST

No. 1

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	1	ROXANNE '97 PUFF DUDY REMIX (THIS IS) MARY J. BLIGE	BT
2	2	3	IT'S ALL ABOUT THE BENEFARIAN (THIS IS) THE WOLFEYS	BT
3	3	2	RETURN AGAIN (THIS IS) VANILLA FUDGE	BT
4	5	4	SONG BACK TO CALYPSO'S LIGHT (THIS IS) MARRON 5	BT
5	9	5	A & B (THIS IS) SPINNAKRA	BT
6	12	12	NO, NO, NO (THIS IS) COLUMBIA TRIST	BT
7	15	5	I WONDER IF HEAVEN GOT A GYNETTE (THIS IS) MARRON 5	BT

HOT SHOT DEBUT

8	NEW	1	DANCEWORLD (THIS IS) COLUMBIA TRIST	BT
9	18	23	OFF THE BOOKS (THIS IS) VANILLA FUDGE	BT
10	RE-ENTRY	39	FIRED UP (THIS IS) TWISTED SISTER	BT
11	4	2	ELEMENTS (THIS IS) SPINNAKRA	BT
12	8	11	WHAT ABOUT US (THIS IS) JANET	BT
13	6	8	LOVE & MURDER (THIS IS) ATLANTIC 4209	BT
14	26	9	YOU KNOW MY STEEZ (THIS IS) THE 3RD MILE	BT
15	17	2	CANT GO WRONG (THIS IS) VANILLA FUDGE	BT
16	7	7	ONE MORE NIGHT (THIS IS) TOMMY BOY 785	BT

17	NEW	1	BLOOD MONEY (PART 2) (THIS IS) MARRON 5	BT
18	21	11	I'M AFFRAID OF AMERICANS (THIS IS) VANILLA FUDGE	BT
19	15	8	IT'S RAINING MAN (THIS IS) AMERICA 3254	BT
20	31	31	FREE (THIS IS) SPINNAKRA	BT
21	11	19	I'M NOT A PLAYER (THIS IS) ATLANTIC 4209	BT
22	28	2	JEALOUSY (THIS IS) VANILLA FUDGE	BT
23	27	5	YOU MAKE ME WARRIOR (THIS IS) ATLANTIC 4209	BT
24	26	29	LET ME BESSING YOU (THIS IS) MARRON 5	BT
25	RE-ENTRY	3	ROCK THE FUNKY BEAT (THIS IS) MARRON 5	BT
26	24	3	SMACK MY BUTCH UP (THIS IS) MARRON 5	BT
27	33	33	MUCH BETTER (THIS IS) LORNA BURNETT	BT

28	44	44	THE ONE I GAVE MY HEART TO (THIS IS) ATLANTIC 4209	BT
29	46	44	ONLINE (THIS IS) SPINNAKRA	BT
30	25	21	80% (THIS IS) COLUMBIA TRIST	BT
31	RE-ENTRY	16	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (THIS IS) MARRON 5	BT
32	RE-ENTRY	6	MARIA (THIS IS) COLUMBIA TRIST	BT
33	RE-ENTRY	2	THIS IS NOW (THIS IS) SPINNAKRA	BT
34	24	27	SPIN DUFFY (THIS IS) VANILLA FUDGE	BT
35	28	7	MAGIC (THIS IS) TWISTED SISTER	BT
36	14	17	YOU'RE NOT ALONE (THIS IS) MARRON 5	BT
37	22	14	THINGS JUST AIN'T THE SAME (THIS IS) MARRON 5	BT
38	45	16	DON'T GO (THIS IS) COLUMBIA TRIST	BT
39	50	45	PHENOMENON (THIS IS) VANILLA FUDGE	BT
40	41	14	SUTTA LOVE (THIS IS) SPINNAKRA	BT

41	22	15	BREAKING ALL THE RULES (THIS IS) SPINNAKRA	BT
42	31	27	PLAQUE (THIS IS) MARRON 5	BT
43	40	7	MARRON 5 (THIS IS) MARRON 5	BT
44	39	48	LAMP OF ECSTASY (THIS IS) VANILLA FUDGE	BT
45	RE-ENTRY	2	CHOICE ONE (THIS IS) VANILLA FUDGE	BT
46	RE-ENTRY	2	GET READY TO BOUNCE (THIS IS) AMERICA 3254	BT
47	38	13	IT'S IN THE SHOE (THIS IS) SPINNAKRA	BT
48	29	20	BENEDICTUS (THIS IS) ATLANTIC 4209	BT
49	38	46	NO MORE PROBLEMS (THIS IS) MARRON 5	BT
50	RE-ENTRY	4	SOMEWHERE, A RED LETTER DAY (THIS IS) VANILLA FUDGE	BT

DANCE TRAX

(Continued from preceding page)

diction & Prayer" and "Insektz." They are the first fruits of a new distribution agreement between Insektz and Records. Besides providing Galas with another long-needed statewide outlet, the deal also calls for the eventual resurrection of the artist's out-of-print material.

Other acts on Asphed, which is operated by San Francisco artists Mitzi Johnson and Nani Hamon, include revered sample-slayer DJ Spooky and ramblunctious drum

n'bass act We, Both will offer new albums later this year.

The reliably fab studio/turntable crew of Farley and Heller are behind the disco for yet another cool compilation from A.M.:P.M. Records. The two-CD "Anthology" combines well-loved classics by CC Penitents and Ultra Naid, as well as previously unavailable

remixes and tracks by Aleatras, Sounds Of Blackness, Ent 37th Street, and the Absolute. Wouldn't it be fierce if A&M in the States

took a chance and released this set here? We won't wait up all night for it, but it sure is a nice thought. Speaking of A.M.:P.M., run to the nearest import dealer for a copy of "Dreams" by Smokin' Beats. The track has been virtually impossible to find in recent months and is being touted a potential garage classic.

Lofy, eh? Well, let Paul London and Nell Rumney's intensely right-out groove have your senses... we think you'll ultimately

agree. They employ a pile of vintage disco sound effects, as singer Lynn Eden has a field day darting around various hips, bleeps, and percussive blasts. Flashed out in a two-record set for its latest retail incarnation, "Dreams" has been firmly tweaked by Ian Pooley, Erick Morillo, and Kings Of Tomorrow. Each version merits a whirl, but none can touch the original, which strobes with rare magic.

On a big tip, going indie is never

easy, but if anyone can cut it, it's Craig Karpel, who leaves the comfort of his gig as VP of the music division at Southern/Bryan-Bowen Public Relations to form the Karpel Group. He's evolved into quite the champion of dance music in recent years, spearheading high-profile marketing campaigns for club-oriented acts like M People, Jai Cordwell, Funky Green Dogs, and Ann Nesby. We wish him lots of good luck, though he's on such a hot streak, he hardly needs it.

An Abbreviated Tour Of Nashville's Online Community

BY LAUREN SCHMITZER

NASHVILLE—At a time when the world seems to be at everyone's computer-fingerprints, country music is creating its presence on the Web. We'll see why.

To address issues of country music's partnership with technology, the Country Music Association (CMA) has developed a Future Markets Task Force. CMA senior director of international and new business development Jeff Green says that executives from throughout the industry learn their expertise to identify new technology's impact on the music business in a multilateral program.

This think tank, which began in 1996, will hold its second seminar, titled

MINT—Music Industry and New Technology—in May. So what useful Web sites are there in country music? Following is a thumbnail guide to what's helpful on the Net.

GENRE

The mothership of country genre sites is CBS Cable's www.country.com, which is mainly a service engine for CMT and TNN, but also serves the Grand Ole Opry, the Wildrose Saloon, NASCAR activities, information on outdoor activities such as hunting and fishing, and the Ryman Auditorium. This busy address, which receives 300,000 hits daily, has been online since June 1997. It offers music news, online articles and press releases, a calendar on

that particular day in country music, and tour itineraries. The "CMT Request Line" program, with a site on country.com since September, has seen its listener requests shift from largely phone-in on a 900 line to 59% Net hits.

CMT's genre site, www.country.com, has been online since 1997 and is the engine for the RCA Label Group and Arista/Nashville. Receiving 60,000 hits a day, the site houses country news, tour information, and artist's Linda Engbreghoff, Arista/Nashville's director of new media marketing, says, "We have e-mail to the artist through which you can learn a lot of information in terms of what videos are very reactive on TNN. We know within a week after it's first shown."



Photo: Courtesy of www.country.com

In addition to e-mail, users can directly provide musical feedback. "We've been using the site to put up some new music and solicit feedback prior to an album release," notes Heather McElwee, manager of strategic business development for RCA. The site offered 30-second clips of potential singles from Minkay McCready's latest album, "If I Don't See The Night," two months prior to its official release.

"Through this fan feedback, twangitis also gathers a lot of consumer information that we typically wouldn't be able to get," adds Engbreghoff. She says that demographic statistics show that McCready and newcomer Sherrill Austin have extremely young, computer-literate audiences.

LABELS

MCA Nashville (www.mca-nashville.com) and Affilia Decca Records (www.decca-nashville.com) have had sites up for almost two years. MCA's received 300,000 hits a month, while Decca's gets 150,000 per month. MCA manager of information services Skiff Wager says, "We have implemented research marketing on the Web, so we're getting information out to customers who have come into the site looking for a particular article."

These consumers are electronically notified of their preferred artist's activities and offered promotional incentives for marketing merchandise. The site also links to the online version of MCA's parent company, Universal Studios. Wager says, "The key has been that we're getting requests for product that is years old—it's the old catalog that's really pulling. New titles are sold at full retail [price] on the site, so they require extra incentive—such as posters or hats—to push customers into purchase mode."

Another inducement is the new line of enhanced CDs, which will feature unique acoustic tracks or other specialties not available on regular releases. Wager says that MCA and Decca are not planning any exclusive online releases or events, choosing to push the enhanced CDs instead.

Apart from the sites' success, Wager says the main impact has been felt in-house. "We have been able to pull together departments that haven't been working at the same level, and they all seem to be cohesive now."

Capital Nashville's site (www.capitalnashville.com) offers artist biographies, as well as new releases and tour information. Sixteen artists are currently on the latest songs on the "smash or trash" meter. Garth Brooks' "Sevens" album is spotlighted with an online press release. Capital Nashville releases can be purchased through the site. Wager says Music, and other links connect to radio stations and artist sites. A virtual world tour with John Berry, for instance, is offered. He also has e-mail and a game

room for contests.

ARTISTS

Half of MCA Nashville's dozen artists have their own sites, and Reba McEntire's revamped version debuted Nov. 18. The new www.reba.com offers its visitors a feeling of personal connection with McEntire. Fans can e-mail the singer and have their tour-related photos posted on the site. Clips of music and videos are available for viewing, and McEntire merchandise is for sale. To further the concept of fan interaction, the artist talks about her latest happenings through RealAudio technology. Chris Wyatt, associate manager of Borman Entertainment and Corley-O'Grady consultancy, works with Charlie Daniels on his site. Daniels markets his product on www.charliedaniels.com. The most successful part of the site has been Daniels' "soapbox."

"Charlie's a little outspoken, and with the site he's had a forum to post his views, and he's gotten lot of feedback," Wyatt says.

Daniels answers his own e-mail, which Wyatt adds has become his connection with his fans.

PRODUCT

Active since July 1996, www.online.wal-mart.com is a leading presence in selling music online. Its Christmas shopping list offered Brooks' "Sevens" CD for \$12.88. This mass merchandiser is a dominant figure in the cyberspace price war on CDs, offering lower prices than retail—even after shipping and handling—like Wal-Mart's New Price CDs (77-56). Included albums by Johnny Cash, Willie Nelson, Hank Haggard, George Strait, and Dolly Parton.

CDnow (www.cdnow.com), which claims to be the world's largest music store, offers low prices along with reviews, articles, and other merchandise. Users can search for music, download discography or link to their record label. Album information is also provided, such as musicians performing and producer information.

ORGANIZATIONS

The CMA got involved with the latest technology during its September awards, as it debuted its own Web site, and the site, www.cmaawards97.com, has had more than 11 million hits since its inception. According to CMA's Green, the site was created in order to encourage early associations with pure country fans to which the awards show.

The CMA's home page, www.countrymusic.org, also has multiple targets. Green hopes that Internationally, it provides artists with a geared toward advertising agencies and marketers interested in the possibilities of country markets, artists, songs, records and promotional budgets, according to Green. At three, it provides artists with organizations have homes on the Web. ASCAP (www.ascap.com) provides company-related news, updates on legislative activity, and membership information. The site also has a resource guide through which

(Continued on page 22)

Packages Are Winners In Touring Shakeout; Simmons Exits Arista

COUNTRY TOURING continues to slim down and smarten up. Nashville Scene, Billboard, Dec. 27, 1997. Steve Moore, president of Moore Entertainment Inc., tells Nashville Scene that his current Crown Royal package tour is a perfect vehicle for the touring. The tour, which began in December and runs through May, puts together three midlevel headliners—Mark Chesnut, David Lee Murphy, and Gary Allen—in manageable-size auditoriums, clubs, and theaters, ranging from 1,000 to 3,000 seats. "I wanted to take a great package and put it into venues that normally couldn't accommodate this kind of talent," he says, "and make it more accessible to the consumer. With the synergy of the sponsor and the record label, we're able to keep ticket prices in the \$12-\$18 range. It's a great value for the customer, and the media love it."

"Touring is really exciting down from the boom years," Moore adds. "When Reba, Clint, and Brooks & Dunn decided to tour together, that really proved that value-added entertainment is what country needed. From a business perspective, it's the best thing for everyone, but sometimes the emotional issues get in the way, especially in deciding who actually headlines the show. The mega-packages are going to be the trend; we'll see bigger events. George Strait will do that this year in the states. The big challenge will be in breaking new acts. I don't know the answer to that. It may get back down to the club level. There's no easy answer to that scenario."

Moore will also take "Lost Highway" on the road in 1998. The drama about Hank Williams has been a hit in its run at the Ryman Auditorium.

ON THE ROW: Ramona Simmons, who was Tim DuBois' first hire when he started Arista/Nashville nine years ago, is leaving the label to launch her own firm, Global Eye Entertainment, an international marketing and consulting agency, will represent Arista/Nashville and its roster... The song "Once Upon A December," performed by Deana Carter in the movie "Anastasia," is up in 1998's Golden Globe Awards in the best original song in a motion picture category.

One of Nashville's most venerable live music venues is due for a much-needed update and upgrade. The Horton Group has bought and will revamp the Exit Inn. The club, which opened in 1976, is reportedly home to the best "writers' nights" in Nashville... The Oak Ridge Boys will have a weekly one-hour variety show on TNN beginning April 7. The show will originate from the main stage

of the Las Vegas Hilton.

Pam Tillis has underwritten the cost of outfitting and buying equipment for the Circle of Nations Whipton Indian School's seventh and eighth grade football team. She has played a radio station concert and visited the school, in Whipton, N.D., and learned of the need. Also, Tillis has new management: Susan Morris at Morris, Nason Entertainment.

Pentecost/TransAm/Firebird and the National Hot Rod Assn. will be sponsors for Travis Tritt's 1998 tour... Wayne Brantley is the first signing for Arista 21 Records' new Nashville office, opened by Miles Copeland and his management partner, Anastasia Pruitt. EMI distributes the label worldwide.

Junior Brown appears on PBS' "Austin City Limits" Jan. 31. Patty Loveless is scheduled for the program Feb. 7 and 14.

MCA Nashville now plans an end-of-March release for the soundtrack to the delayed film "The Snow Whisperer." Artists on the record include George Strait, Dwight Yoakam, Emory Harris, Steve Earle, Allison Russell, and Joe Ely, reunited with the Flatlanders.

BETWEEN THE PAGES: Joel Whitburn's "Top Country Albums 1964-1997" was published just before Christmas (by Record Research of Menomonee Falls, Wis.). Based on the Billboard charts, the book provides invaluable research: The top 10 album artists (based on a points system) during that period are all vintage artists (in descending order): Willie Nelson, Merle Haggard, Hank Williams Jr., Waylon Jennings, Alabama, George Jones, Conway Twitty, Dolly Parton, Charley Pride, and Johnny Cash. The only newer artists to crack the top 20 are George Strait (No. 14) and Garth Brooks (No. 17).

But the top-ranked album list (based on number of weeks at No. 1) is by newer artists and suggests that country is increasingly top-loaded by a few superstars. The top 10, in descending order, are albums by Travis, Brooks (two albums), Billy Ray Cyrus, Clint Black, Skeeter Twain, Tim McGraw, Alan Rimes, and Alabama (two albums).

Jones charted the most albums during that period, with "When God Made the First Man" (No. 1 album for 13 weeks). One soundtrack has hit No. 1 ("Urban Cowboy"), but two compilation albums have been No. 1: "Greatest Hits: The Songs of The Eagles" and "Rhythms Country And Blues."



by Chet Flippo

Latin Notas



by John Lannert

A.L. & GEORGE'S HOLIDAY SHOW: The dust has barely settled on the 1997 holiday season, but the ever-mutating landscape in the U.S. Hispanic executive sector has undergone a pair of changes. Involved in the latest exec moves are industry veterans AJ Zamora and his brother George.

As part of its ongoing bid to expand its international profile, Colombian indie Sonolux has named AJ managing director of its Miami-based U.S. operation, effective Monday (5). He formerly was marketing director of WEA Latina.

Meanwhile, George was named VP/GM of WEA Latina, effective Jan. 1. George replaces the label's former VP/GM, Sergio Rozenblat. George retains his titles as managing director of WEA Latina's tropical imprint Wearacore and GM of Sir George Records, a joint-venture company formed by noted Latin producer Sergio George and WEA Latina.

While commenting that Sonolux wants to be a "major factor" in the U.S. Latino market, AJ adds that the Sony-distributed imprint will be "locally aggressive in this marketplace to develop a local roster to complement what they have coming out of Colombia."

At aish his U.S. roster will lean toward tropical acts, but is equally intent that it is open to signing all sorts of artists. "I want to sign a few artists and work them hard," he states. "It's easier to work two acts full speed

than seven artists half-way." Sonolux, home of performers like Carlos Vives, reached No. 1 on The Billboard Latin 50 in 1997 with its bolero star Charlie Zaa. Meanwhile, neither George nor André Midani, president of Warner Music Latin America, who hired George, was available for comment at press time regarding George's new title.

Rozenblat's December departure follows the exit of his immediate superior, Julio Sáenz, who earlier in the month resigned his position as Warner's managing director and president of Latin North American operations.

The resignations of Rozenblat and Sáenz took place despite the fact that the label's two big-name acts, Luis Miguel and Maná, enjoyed record years in 1997 in Mexico and the U.S.

Industry insiders, citing the notion that Warner Mexico had broken no new acts in the past five years, had been speculating for months that Sáenz would be replaced by Rozenblat.

AND ANOTHER THING: Space restrictions in the Dec. 27 Latin Notas precluded additional observations of activities in the domestic Latino market. Following are a few statistical profiles and ruminations about last year—and this year.

LATINO FEVER SPREADING: *Latinos* sets continue to make inroads on several charts featured in Billboard. Eighteen titles by Hispanic artists entered the Heatseekers chart, and eight acts came on the Hot Dance Music/Club Play chart.

Another 39 Latino titles hit The Billboard 200, six more than in 1996. More importantly, 11 of the 14 are

(Continued on next page)

Hot Latin Tracks

COMPILATION: FROM A NATIONAL SAMPLE OF AIRPLAY SURVEYS BY THE BROADCASTING SYSTEMS. TRACKS: DANCE TRACKS: 27% LATIN MUSIC TRACKS: 14% LATIN MUSIC TRACKS: 14% LATIN MUSIC TRACKS: 14% LATIN MUSIC TRACKS: 14%

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	
1	2	1	6	ALEJANDRO FERNANDEZ FEAT. OLGA ESTIVAN	★ ★ ★ No. 1 ★ ★ ★ ● CHEL LINDA
2	1	3	17	ALEJANDRO FERNANDEZ	● SI TU SUPEREST
3	3	5	18	ANA GABRIEL	● ESTERIM A MI SUFICIENTE
4	7	4	14	ANA GABRIEL	● A POSAR DE TODOS
5	5	6	14	VICENTE FERNANDEZ	NOS ESTUBO LA BONA
6	5	6	14	MARCO ANTONIO SOLÍS	LA VENA BENDITA
7	4	7	5	LUIS MIGUEL	COMO SI FUERA UNO
8	10	8	32	CRISTIAN	● SI TU ME AMARAS
9	8	10	8	JUAN CARLOS CARRILLO	● SI TU ME AMARAS
10	8	10	8	GRUPO LUMINIS	HASTA MANANA

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	
10	35	-	7	JUANITA Y SU TUNIA PARA TODO EL AÑO	● POR DOS PULGADAS
11	1	39	17	CRISTIAN	● LO MODO DE MI
12	1	39	17	ENRIQUE IGLESIAS	LUNA CIE
13	23	-	7	MARC ANTHONY	● SI TU ME AMARAS
14	21	3	7	LA MIKINI	NADIE SE PUEDE
15	38	22	7	FEDO FERNANDEZ	● DESPACITO
16	15	36	6	JICARDO MONTAÑA	● QUIE DE TE OLVIDO
17	16	21	21	RIMAN EL LIMÓN	● SI ES TI
18	24	26	7	DIANE EL JECOND	COMO EL PRIMER DIA
19	29	31	16	LUIS MIGUEL	● EL RELO
20	28	21	8	GRUPO MAMÁ	● MI MIRA Y TU MERO

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	
21	11	8	11	MARC ANTHONY	● HUBO ALGUIEN
22	29	23	13	VICTOR MANUELLE	● SI ES TI
23	17	19	16	GISELLE	● OLVIDO A MI
24	27	13	3	GILBERTO SANTA ROSA	● QUE SE LO OLVIDE EL RIO
25	13	12	3	LOS TUCANES DE TIJUANA	RITMO NAVIDADO
26	27	-	2	JOSE JOSE	● EL MAS FELIZ DEL MUNDO
27	29	28	18	LOS TUCANES DE TIJUANA	● ES VERDAD
28	35	24	5	BANDA ARKANGEL R-15	VOY A PINTAR MI BAYA
29	24	27	5	QUINTANA MORTENA	ACARO DE ENTERRARME
30	30	-	2	MARC ANTHONY	● ESCUCERME A MI

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	
31	25	25	11	INTOCABLE	● DONDE ESTES
32	18	24	6	FEY	● SUBIDON
33	33	23	6	LOS BAVIS	NAVIDAD SIN TI
34	17	23	5	LOS FIGURES DEL NORTE	LA TEMPORADA ES BUENA

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
35	NEW	1	ALTO VOLTAJE	● SI TU ME AMARAS
36	RE-ENTRY	23	ALEJANDRO FERNANDEZ	● NUBE BLANCA
37	NEW	1	BOBBY PULIDO	● LE PARECE
38	NEW	1	JERRY REVERA	● EL AMOR NUNCA PRESIONTA

Bachatiando '98

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POP	TROPICAL/SESA	REGIONAL/MEXICAN
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
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40	40	40

Classical KEEPING SCORE

by *Bradley Bambarer*

NEW YEAR, NEW MUSIC: In the spirit of such pioneering art-house labels as ECM and New World, Largo Records has been issuing albums of adventurous contemporary music and overlooked classics for more than a decade. One of the Cologne, Germany-based label's first major productions was a deluxe set of Kurt Weill rarities, which won critical acclaim on its way to racking up substantial sales in Europe. Then, years before Decca's "Entartete Musik" series shed some limelight on Berthold Goldschmidt, Largo made the first commercial recordings devoted to the long-neglected composer.

The label was also ahead of the curve when it recorded the first (and still best) CD of music by composer/author/toni Paul Bowles. And then there is Largo's unique "After Vienna" series along with its other intriguing instrumental and vocal collections.

The appeal of Largo's forward-minded aesthetic isn't necessarily limited to a coterie of critics and connoisseurs, though. Angel/EMI Classics has brought the label under its rubric with a worldwide pressing-and-distribution deal that kicks off in the U.S. later this month, with other territories to follow. The aim of the partnership is to ride the wave of the future, according to CEO of marketing Almas, "When Margaret came to see me in Olympia [Wash.], I did not know what a publisher was," she says. "I thought anyone from a major label or a publisher was evil."

The publishing executive eventually won Lored over by sending the singer work tapes by another young artist she had signed to a publishing deal. "She had this guy named Beck," Lored says, "so I knew she wasn't the typical ambulance-chaser."

After finally signing with Lored, Lored opted to record her major-label debut with a band in an out-of-the-way studio. "On the Kill Beck Stars stuff, I spent a day," she says. "This time, we spent a couple of months in the studio."

However, Lored stayed true to her indie roots by enlisting as producers Bong Load Records principals Tom Rothrock and Bob Schnapp, known for Beck's "Mellow Gold."

On her second session, which also played guitar on some noted musicians to land a band,

try today that are hungry for new discover... in—a new generation needs to have its own music, she says. "And as a cutting-edge complement to the illustrious EMI catalog, Largo speaks to that trend absolutely."

Largo founder and president Uwe Buschhütter says he's not at all about copying his London-based artist director David Drew, a longtime director of Boosey & Hawkes' contemporary music department (and as such, the man who helped shepherd Górecki's Symphony No. 3 into the public ear). Buschhütter, who has offices in Cologne and New York, is himself a great enthusiast of the new and different, having launched Largo as an outlet for his more intrepid interests after meeting great success in television soundtrack production and publishing. Yet Buschhütter went to the margins of the classical repertoire not only out of enthusiasm but out of sound business sense. "When I started, I realized that you could never compete with a Deutsche Grammophon in Beethoven or Brahms—they have it all and better than you could ever do," he says. "So I sought out unique, unheard repertoire. And there is so much of this exciting music in the world. You just have to know where to look."

Conceding that "avant-garde" and "accessibility" aren't mutually exclusive terms, Largo "never undertakes a recording for ideological or stylistic reasons," Drew says. "We make a record only because we have a gut-level feeling that there are other people with that feeling who will give us our audience for the music and we don't go for a 'human' response. We go for a 'wee.'"

The Largo rollout will consist of new releases and includes: The first installment is due Jan. 27 and includes "After Scriabin," an engaging collection of



BUSCHHÜTTER

it is a little bit of balance. So that song is the hat to the solo acoustic thing."

The inclusion of the acoustic number along with the full-band accompaniment makes the album "a brilliant debut," says Harris. "It honors where she came from, but it doesn't limit where she can go. It's very important to get an early start on the Lored project. "We put her on the road in the fall in her best markets in conjunction with our college prep and progressive marketing campaigns," explains Lored's senior VP of marketing Darremit Quinn.

The label also issued a promotional-only four-song EP, "Mind The Gap," to college radio in mid-November. "We're bridging the gap between her indie releases and her work debut. Also, the label will issue the full album to college radio two weeks before it hits stores."

Lored, who is booked by the William Morris Agency and managed by David Meinerz at Curtis Management, is re-releasing a band, which will go on a full-scale tour in mid-February to April. For Lored, working with the major-label machine hasn't been a problem, as she says her input is heard. "I've been telling them that the backing thing is very important to me," she says. "So why change it?"

The singer/songwriter doesn't feel that playing for tips in the subway will cut into her drawing power as her progress is very important to me, she says. "So why change it?"

The singer/songwriter doesn't feel that playing for tips in the subway will cut into her drawing power as her progress is very important to me, she says. "So why change it?"

TOP CLASSICAL ALBUMS™

WEEK	LAST WEEK	ARTIST	TITLES	★	NO. 1 ★★
(1)	1	ANDREA BOCELLI SONY CLASSICAL, 59102 (11/85 \$29.98)	VIAGGIO ITALIANO		
6	13	LONDON SYMPHONY ORCHESTRA (PIETER MULDER) POLYGRAM CLASSICAL, 4410 (10/85 \$30)	PAUL MOORE'S STANDING STONE		
3	7	YO-YO MA SONY CLASSICAL, 85102 (10/85 \$33.98)	PIAZZOLLA: THE SOUL OF THE TANGO		
4	13	LUIGINO (NABUCCI) NABUCCI'S GREATEST HITS: THE ULTIMATE COLLECTION LONDON 438010 (11/85 \$29.98)	AN ITALIAN SONGBOOK		
6	7	CECILIA BARTOLINI/ANDREA BOCELLI SONY CLASSICAL, 59102 (10/85 \$33.98)	THE CHRISTMAS I LOVE		
6	5	ANDRÉ RIEU PHILIPS 528771 (10/85 \$29.98)	THE VIENNA I LOVE		
6	5	CECILIA BARTOLINI/ANDREA BOCELLI SONY CLASSICAL, 59102 (10/85 \$33.98)	A HYMN FOR THE WORLD		
6	13	VIENNESSA MILES SONY CLASSICAL, 85102 (10/85 \$33.98)	CLASSICAL ALBUM 2: CHINA GUY		
10	13	BALEARENSE ORCHESTRA SONY CLASSICAL, 85102 (10/85 \$33.98)	APPALACHIA WALTZ		
12	12	ROBERT SHAW CHAMBER SINGERS TELEFON BLM, 45102 (10/85 \$33.98)	ANGELS ON HIGH		
12	12	ANDRÉ RIEU PHILIPS 522223 (10/85 \$29.98)	FROM HOLLAND WITH LOVE		
10	12	VARIOUS ARTISTS SONY CLASSICAL, 85102 (10/85 \$33.98)	THE CLASSIC CHRISTMAS ALBUM		
10	13	ANONYMOUS NAXOS RECORDS, 85102 (10/85 \$33.98)	VON SINGEN: 11,000 VIRGINS		
(15)	(8) (NEW)	E.MEYER/FLECKEN/MAUSHAL SONY CLASSICAL, 85102 (10/85 \$33.98)	LINCOLUMN RITUAL		

TOP CLASSICAL Crossover™

WEEK	LAST WEEK	ARTIST	TITLES	★	NO. 1 ★★
(1)	2	SARAH BRIGHTMAN SONY CLASSICAL, 85102 (10/85 \$33.98)	TIME TO SAY GOODBYE		
2	12	DONNINGTON/BRANDT SONY CLASSICAL, 85102 (10/85 \$33.98)	MERRY CHRISTMAS FROM VIENNA		
(3)	7	LONDON SYMPHONY ORCHESTRA POLYGRAM CLASSICAL, 4410 (10/85 \$30)	KASHIMÉ: SYMPHONIC LID ZEPHYRUS		
4	13	VARIOUS ARTISTS SONY CLASSICAL, 85102 (10/85 \$33.98)	DAMA PRINCESS OF MUSK: KINGDOM OF THE FURINAL		
6	5	SONDRACHT PHILIPS 54712 (10/85 \$29.98)	THE SHINE		
6	12	OTYLIAN LIBERTE SONY CLASSICAL, 85102 (10/85 \$33.98)	LEAVING INTO THE NIGHT		
6	13	LONDON SYMPHONY ORCHESTRA POLYGRAM CLASSICAL, 4410 (10/85 \$30)	STAR WARS: A NEW HOPE		
6	22	JOHN WILLIAMS/JOHN WILLIAMS SONY CLASSICAL, 85102 (10/85 \$33.98)	CINEMA SERENADE		
6	5	THE CANADIAN BRASS SONY CLASSICAL, 85102 (10/85 \$33.98)	A CHRISTMAS EXPERIMENT		
10	12	ARIA SONY CLASSICAL, 85102 (10/85 \$33.98)	ARIA		
(11)	17	THE TALENS GI CHESTRA (GARYN METZGER) SONY CLASSICAL, 85102 (10/85 \$33.98)	ORCHID FLOW: THE MUSIC OF ENYA		
10	13	JOHN WILLIAMS/JOHN WILLIAMS SONY CLASSICAL, 85102 (10/85 \$33.98)	SEVEN YEARS IN TIBET		
13	13	LONDON SYMPHONY ORCHESTRA POLYGRAM CLASSICAL, 4410 (10/85 \$30)	STAR WARS: RETURN OF THE JEDI		
13	13	LONDON SYMPHONY ORCHESTRA POLYGRAM CLASSICAL, 4410 (10/85 \$30)	STAR WARS: THE EMPIRE STRIKES BACK		
(15)	(NEW)	SONDRACHT PHILIPS 54712 (10/85 \$29.98)	KUNDMAN (PINK) GLASS		

★ All titles with a star are available on cassette. ★★ All titles with two stars are available on cassette. *Naxos titles are available on cassette only. **Naxos titles are available on CD only. †Naxos titles are available on CD only. ‡Naxos titles are available on CD only. §Naxos titles are available on CD only. ¶Naxos titles are available on CD only. ††Naxos titles are available on CD only. †††Naxos titles are available on CD only. ††††Naxos titles are available on CD only. †††††Naxos titles are available on CD only.

CLASSICAL BILLBOARD	TOP CLASSICAL Crossover
1 CARERAS/DONNINGTON/PARRIS SONY CLASSICAL, 85102 (10/85 \$33.98)	1 VARIOUS MUSICIERS CHRISTMAS WITH SONY
2 CARERAS/DONNINGTON/PARRIS SONY CLASSICAL, 85102 (10/85 \$33.98)	2 VARIOUS ROMANCE AND ROCKS HITS
3 BOSTON POP SYMPHONY CHRISTMAS FESTIVAL RCA VICTOR	3 BOSTON SYM (INDEPENDENT) THE MUSICIERS GREATEST HITS LAURENCE
4 VARIOUS MUSICIERS FOR YOUR HOLID HITS RCA VICTOR	4 VARIOUS 10 YEARS OF SUCCESS HITS
5 VARIOUS PACHELLI/CANON/RCA VICTOR	5 JOHN BARILE BOSTON'S GREATEST HITS
6 VARIOUS HAYDN CLASSICAL CD NET	6 VARIOUS BOSTON-GREATEST HITS MUSIC CENTRE
7 BOSTON POP SYMPHONY CHRISTMAS FESTIVAL RCA VICTOR	7 VARIOUS 20 CLASSICAL FAVORITES MUSIC
8 VARIOUS MUSICIERS FOR CHRISTMAS RCA VICTOR	8 VARIOUS HANDEL MUSICIERS GREATEST HITS
9 VARIOUS BEECHYON-GREATEST HITS MUSIC CENTRE	9 VARIOUS BEECHYON-GREATEST HITS MUSIC CENTRE
10 ACADEMY OF ST. MARTIN IN THE FIELDS INDEPENDENT PULSE CLASSICS MUSIC SHOW	10 VARIOUS PHAROS BY CANTOLINI MUSIC
11 VARIOUS THE GREATEST OPERA CLASSICAL	11 VARIOUS VIVALDI FOUR SEASONS MUSIC
12 VARIOUS MOUNT AT MIDWINTER PHILIPS	12 VARIOUS CLASSICAL MASTERSPIECES MUSIC
13 VARIOUS BOSTON-GREATEST HITS MUSIC CENTRE	13 VARIOUS GERSHWIN AN AMERICAN IN PARIS MUSIC
14 VARIOUS GERSHWIN-GREATEST HITS MUSIC CENTRE	14 VARIOUS BEECHYON EDITION CONDUCTORS MUSIC
15 BOSTON POP SYMPHONY FESTIVAL RCA VICTOR	15 VARIOUS BEECHYON PIANO SONATA MUSIC

Sony writers & publishers

ARTISTS & MUSIC

Hitco Music Expands Its Roster

Writer, Artist Signings Position Company For Growth

BY IRV LICHTMAN

NEW YORK—A year ago, Hitco Music admittedly had some good credentials as a start-up music publisher; now it's got the goods.

The Atlanta-based company, formed as a joint venture between producer/writer L.A. Reid, co-president of LaFace Records, and Los Angeles-based Windup Records, has signed a number of important writer or writer/artist names.

Among them is Gordon Chambers, formerly with Warner/Chappell, who has written hits for Anita Baker, SWV and Aaron Neville, as well as 1993's Grammy-nominated "If You Love Me" by vocal trio Brandy.

Other key signings are Organized Noise, the producing duo, and song-writer Tony Rich, who won a 1997 Grammy for best R&B album and had R&B

R&B hit, "Nobody Knows," that went to No. 1 on the country chart in Bryan White's version. Hitco's signings in its first year have also included hitmakers

"We're not up for long-term growth," says Reid. "I believe in mainstream music. Country music, for instance, is a driving force overall, and I'd like to expand my presence there in addition to the R&B and pop sounds I'm used to dealing with."

Hitco's GM Laronda Sutton admits that Hitco won't show a profit in its first year because of investments in filling up its writer stable, but based on the amount of song placements, she predicts "we'll definitely have a big payoff in 1995. We've got a huge amount of releases coming up."

In the coming months, the administrative and physical growth of Hitco— a BMI company with an ASCAP affiliate, Hitco South—will reflect the company's growing catalog of writers. In either Atlanta or Los Angeles, a per-

son will be named to liaison with the film and TV community, and a full-time copyright administrator will be hired. Right now, there is a staff of four, including Reid and Sutton. Her associates include Shakir Stewart, creative director, and Brian Miller, who was recruited from Neotome Music in Atlanta, and Carolella Johnson, creative assistant, who has been doing some of the copyright administration.

Also of note are plans for Hitco to move into its own complex in an Atlanta industrial park where there are several recording studios. Located about 30 minutes by car from LaFace's own HQ, the new facility will have its own 24- and 48-track studio as well as writer rooms. A relocation is in play or June is likely.

A most unusual creative move is planned to take place at the end of this month, when several Hitco writers and producers will take up temporary residences in London to work with their R&B counterparts there. This concept stems from a recent visit to London by Sutton and Stewart. There they met with writers and record producers and most of the R&B music chiefs of labels and management companies.

"They're looking to come up with a credible U.S. sound," says Sutton, whose publishing background includes stints with Chrysalis Music and EMI Music. "It's hard to get kids here to accept English urban music; in fact, the music has hardly been exposed here. In turn, these collaborations will give us exposure outside the U.S."

Sutton's trip also brought home to her a basic difference in U.S. and English R&B: "The U.K. is a very song-driven market, unlike the U.S., where the production oriented."

Sutton says she is working out an itinerary there for her clients, who are likely to include Organized Noise. *(Continued on page 73)*

party associated with Famous Music, but she, who is having success in Europe with his work on the last album by Latin crossover artist Ricky Martin, is working on a follow-up album as well as a number of other projects being developed in tandem with MCA. All future song acquisitions will be part of an MCA/Insignia joint venture.

Recently, MCA Music's Latin department, under the direction of VP of Latin music Ivan F. Alvarez, created an alliance with newly formed Surco, the joint-venture company started with Argentinian rock star and producer Gustavo Santaolalla. Surco's first signing, Mikiroz, is being released through a joint venture with MCA Music sister label Universal Music.

LEW LICHTMAN

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LEW LICHTMAN

NO. 1 SONG CREDITS

THE ROT 100
 CANALE IN THE WIND I'VE SOMETHING ABOUT THE WAY YOU LOVE TONIGHT — Ernie, April, Bernia Nugent • Song of Protection: Sheryl Crow, David Byrne
 Writches/ARCAZ/MCA, Atlantic/Warner Bros.

NO. 2 COUNTRY SINGLES & TRACKS
 A BROKER WING • James Hensley, James Taylor • Song of Protection: Sheryl Crow, David Byrne
 Writches/ARCAZ/MCA, Atlantic/Warner Bros.

NO. 2 R&B SINGLES
 MY BODY • Daniel Antebi, Lincoln Brown, Anthony Robinson • Toli Record/ARCAZ 2000
 Capricorn

NO. 2 RAP SINGLES
 IT'S ALL ABOUT THE BENJAMIN BAPTISTE THE WORLD'S & — James J. Palmis, D. Byrnes
 Louis Armstrong • Song of Protection: Sheryl Crow, David Byrne
 Lousiana/ARCAZ • Song of Protection: Sheryl Crow, David Byrne

NO. 2 LATHY TRACKS
 ERIC EL JARDON • Jose Santamaría • Puffy/BMG

R&B Task Force Follows Up; Music Sales Lands 4 Catalogs

MORE ON 'AFRICA': A task force representing the broadcasting, songwriter, music publishing, and legal aspects of R&B held its second meeting Dec. 8 to explore the validity of forming a AFRAC (African-American Authors & Artists) performance rights material, specializing in R&B/Blizzard Balletin, Nov. 13, 1997. While no formal action was taken, a source says the concept did go "to the next level," but that the group explored new technologies that could be employed to document broadcast performances. "We also tried to make holes into the library of AFRAC, if it can hold up and operate with a level and expertise songwriters have a right to expect," the source says.

AFRAC, which lasted two hours, was held at the Schomburg Center for Research in Black Culture in New York's Harlem, the site of the November gathering, when the task force was formed. As of press time, no date had been set for another gathering.

MUSIC SALES BUYS: Music Sales Corp., the independent catalog/publishing company, has acquired interests in four publishing catalogs, including Stuck on Music, AVI Music, Frederick Music, and Aurora Film Partners, reports New York-based company president Barrie Edwards. He says Music Sales has acquired a "substantial interest" in Stuck on Music and all of the interest in AVI Music. It did not specify the cost.

Stuck on Music features such key copyrights as Leon Russell's songs, George Benson's "This Masquerade," Joe Cocker's "Lady," and "Hello Little Friend," the Carpenters' "Superstar," and B.B. King's "Hummingbird."

Among AVI's copyrights are Soft Cell's "Tainted Love" and Janis Joplin's "A Woman Left Lonely," along with hits recorded by Slim Harpo, the Rolling Stones, and Elvis Presley. Frederick Music has a number of blues

favorites, including "Night Train," Howlin' Wolf's "Do The De" and "Frog Long Legs," Danny Hayes' "On The Road Again," and the Allman Brothers' "You Don't Love Me."

A feature of the Aurora Film Partners catalog is material from the cult rock trio "Eddie and The Cruisers," including "On The Dark Side" by John Cafferty and the Beaver Brown Band.

In another Music Sales development, it is offering a coteasy sampler covering eight decades of its major copyrights over a span of 14 CDs. The CDs, containing more than 390 songs in full-length recordings, are color-coded for easier reference by year and genre. Also included is a master clearance contact listing. Four artist names

include Eric Clapton, Cepha Shaker, Frank Stinson, Earth, Wind, & Fire, B.B. King, Lalo Schaffner, and Palmer.

ton, and Louis Armstrong, among others.

PETTY SUPPLIES DEALS: BMG Music Publishing has obtained publishing rights in Australia and New Zealand for Tom Petty's publishing catalog, representing his solo compositions and material penned for his work with the Heartbreakers and the Traveling Wilburys. His songs are published via his One Gator Music, Tom Petty Music, and Jane Ann Music.

The deal for the two territories was announced by Mitchell Rubin, managing director of BMG Music Publishing Australia.

PRINT ON PRINT: The following music publishing catalog is set to follow from Music Sales Corp.:
 1. A.C.D.C. "Bonfire."
 2. Paul Simon, "Songs From The Capitol."

3. Dan Dylak, "Time Out Of Mind."
 4. Dylak's Greatest Hits Complete."
 5. Tom Waits, "Beautiful Malibu."

'THEY'RE PLAYING MY SONG'

"THE NOTE"
 Written by Buck Moore and Michele Ray
 Published by Sixteen Stars Music/Walter Hayes Music

Sometimes a song can be recorded numerous times before someone finally has a hit with it. Such is the case with "The Note." This issue, Daryle Singletary is at No. 35 on Hot Country Singles & Tracks with the song, which has been recorded on covers by Conway Twitty, Gene Watson, Doug Supernus, and Tammy Wynette.

When Daryle Singletary first heard "The Note," he was unaware that the song had such a long and impressive history of artist interpretations, having been cut by several of country music's top stylists. Singletary first heard the song when his bass player said his wife's girlfriend had written a song he should hear. Though skeptical, he heard it and liked the song. "I was unbeknownst to him, a song player had pitched the song to my producer Doug Johnson, who was also struck by the tune," he says.

"When we cut the song, the play-

ers were really, really complimentary," Singletary says, "and when you can get session players who play on everybody's records, it's a great sign—things like that, it really makes you feel good."

"The song just comes from the very first lines—"The note was short, but oh so strong." That just sets the whole song up. I just felt fortunate that Conway Twitty, Gene Watson, Doug Supernus, and Tammy Wynette didn't release it as a single. It's a great song, and it's really done well for us."



The Knit Expands Studio Role

N.Y. Venue Acquires Mark Kramer's Gear, Services

BY PAUL VERNA

NEW YORK—With the purchase of approximately \$200,000 worth of vintage gear from producer/musician Mark Kramer's Demarest, N.J., studio and an expansion of its own facility, downtown live-music haunt the Knitting Factory is stepping up its role as one of the city's most innovative and prolific recording environments.

The equipment acquisition is part of a larger venture whereby KnitMedia—the Knitting Factory's parent company—bought Kramer's Shimmey-Disc indie record label and appointed Kramer staff producer and Shimmey-Disc president and A&B head (Billboard, Dec. 27, 1997).

Kramer says the major pieces of equipment to be sold to the Knitting Factory are his Trident 90-B console, customized Sony JH-24 2-inch multitrack, MCI JH118 half-inch analog mastering deck, Ecoplate III reverb unit, and Hammond B-3 church organ. In addition, the Knitting Factory acquired most of Kramer's microphone collection, which includes AKG 414's and 451's, Neumann U-87's and U-89's, two Neumann KM-84's, and various Electro-Voice, Shure, and Sennheiser models.

Kramer says, "Prior to moving down to the Knitting Factory, all of this gear was housed in my home studio in Demarest, where I recorded most of my best work, including Urge Overkill's 'Girl, You'll Be A Woman Soon' for the 'Pulp Fiction' soundtrack."

The Knitting Factory studio now occupies approximately half of the basement of the Lower East Side complex, taking over space that was once used for offices and storage. Furthermore, a new performance space dubbed "The Old Office" was created downstairs adjacent to the control room, facilitating live and studio recording projects at the

Knitting Factory, which is world renowned as a haven for avant-garde rock and jazz and other cutting-edge types of music and performance.

Club owner Michael Dorf says, "We've moved our office space [from the club's premises on Leonard Street] to Worth Street, where we have 5,000 square feet of space. We've also moved our storage space from the downstairs area of the club, so it's opened up the whole floor. Half of the area has become our fourth performance space and will be used more often as a recording space because of the proximity to the control room."

Dorf adds that a former video-editing suite adjacent to the control room will now become a vocal overdub booth, and the control room itself will be physically expanded to accommodate Kramer's equipment. Furthermore, another room in the basement has been converted into a video-editing room, and yet another space will become a mastering studio.

"Essentially we're combining two studios," explains Dorf. "Our limited studio, which before was 24-track digital, we're now supporting with 24-track analog with a 2-inch Sony machine plus a half-inch machine and lots of EQs and outboard gear." Dorf adds, "The Trident board has a very warm sound. 'Dark Side Of The Moon' was recorded on it, so it also has quite a history. And another great thing is we're getting a lot of vintage mikes."

Dorf says the mastering room will not "compete with Bob Ludwig" but will be fully outfitted to handle in-house and outside album projects.

The Knitting Factory—which moved to its current location in November 1984 from a much smaller spot on nearby Houston Street—is a multi-purpose club/recording studio with four performance spaces all wired to the downstairs control room for live recording to

either 2-track, 8-track, 16-track, or 24-track music, according to Dorf. Besides offering high-quality live recording services to its performers, the Knitting Factory functions as a full-fledged studio during the day, with any of the four performance areas used as tracking rooms.

"It's really being used quite efficiently right now," says Dorf of the studio. "The word is out that not only can you perform here but you can get a great recording of your performance, from a simple DAT to a 24-track tape. There are an average of two serious recordings done here every week, and maybe three or four live-to-DAT projects. It's ironic: When I wear the hat of label owner [of in-house imprint Knitting Factory Works], I'm getting people submitting tapes they made here, saying, 'Hey, we did this at the Knit, we'd like you to put it out.'"

Dorf estimates that 50% of the Knitting Factory Works' releases are from live recordings made at the club, and another 40% are from studio sessions tracked at the facility. Dorf figures that the remaining 30% of the label's work, currently being done outside, will increasingly come under the Knitting Factory



Masters At Work. As DiFranco mastered her upcoming Riptuous Babe Records album, "Little Plastic Curses," at Bernie Grundman Mastering (BGM) in Los Angeles. Shown with DiFranco at the session are BGM mastering engineer Chris Belmont, left, and DiFranco's engineer, Andrew Glichter.

ry's roof with the new upgrade.

Dorf adds that the club's ability to instantly download a live recording and sell it on the Internet makes it increasingly attractive to its clients. "A band performs, we put it on the hard drive immediately, and we can sell it over the Net with Liquid Audio," he says. "That recording never becomes an atom; it's only a digit."

For Kramer, the Knitting Factory

deal represents the culmination of his lifelong dream to focus on the creative part of record-making and leave the business management to others.

"I'd always felt that the Knitting Factory would be a fine place for me to continue my work both as a producer and a label owner, so the combination of moving my studio and Shimmey-Disc down there was very appealing to me," he says.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 3, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND (1997)	A SONG FOR MAMA BOYZ II MEN	LONGNECK BOTTLE	IT'S ALL ABOUT THE BEN JAMINS/POOR PEOPLE	TOUCH FEEL AND STAYO
Artist	Backstreet	Backstreet	Capitol Nashville	Capitol Nashville	Capitol Nashville
Producer	Timbaland	Timbaland	Capitol Nashville	Capitol Nashville	Capitol Nashville
Label	A&M	A&M	Capitol Nashville	Capitol Nashville	Capitol Nashville
RECORDING STUDIOS (Engineers)	TOUHOUSSE STUDIOS (London, England, U.K.) Pete Lewis	CHACAO RECORDING CO. BRANDON'S WAY RECORDING (Chicago, Ill.) Alan Apple, Co. Brad Gaskaman, Marty Margosh, Paul Booth	JACK'S TRACKS (Nashville, TN) Mark Miller	DAVID'S HOUSE/STUDIO WITH A VIEW (New York, NY) Carl Giamberini	WOODLAND STUDIOS ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Kent
RECORDING CONSOLES	SSL 4072G w/Altimation	information not available at press time	Quad Eight Consoles	Neve V80/Protobus	Neve 8856 Sony MTR 3000
RECORDERS	Sony 3348 digital	n/a	Otari MTR 100	Studer A800 HiPrebels	Otari MTR 100A Studer A827
MASTER TAPE	BAF 921	n/a	Ampex 499	Ampex 499	Ampex 499
MR DOWN STUDIOS (Engineer's)	TOUHOUSSE STUDIOS (London, England, U.K.) Pete Lewis	BRANDON'S WAY RECORDING (Chicago, Ill.) Alan Apple, Co. Brad Gaskaman, Marty Margosh, Paul Booth	JACK'S TRACKS (Nashville, TN) Mark Miller	ELECTRIC LADY/DADDY'S HOUSE (New York, NY) Michael Beatty/Tony Housel	AXIS (New York, NY) Bill Kent
CONSOLES	SSL 4072G w/Altimation	information not available at press time	Quad Eight Consoles	SSL 9000/Neve V80	SSL EG
RECORDERS	Sony 3348 digital	n/a	Otari MTR 100	Sony 2348 Studer A800 III	Studer A820
MASTER TAPE	DAF	n/a	Ampex 499	Ampex 499	Gateway DAT/Ampex 499
MASTERING Engineer	TOUHOUSSE STUDIOS Frank Avonlight/Pete Lewis	POWERS HOUSE OF SOUND New Powers	GREENGTOWN MASTERS Dave Fowler	MTY FACTORY James Cruz POWERS HOUSE OF SOUND Steve Kitch	Gateway Bob Ludwig
CD/CASSETTE MANUFACTURER	POD-HM	POD-HM	EMM LTD	SMS	WEA

© 1998, Billboard/EMI Communications, Hot 100, R&B & Country are by this feature each time, Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Robertson Makes Contact. Robbie Robertson has just completed work on his upcoming Capitol Records album, "Contact From The Underworld Of Red Ray," at Village Recorder in Los Angeles. Produced by Hewie B. and Dan Devlin, the album is due in March. Shown at the studio, from left, are Robertson, Noah Gersh, daughter of Capitol Records president/CEO Gary Gersh; Genth; Hewie B.; and Marius DeVines.

International

THE LATEST NEWS AND NEWS FROM AROUND THE WORLD

French Gov't Embraces Music Culture Minister Wants Issues, Problems Studied

This story was prepared by Emmanuel Léger, editor in chief of *Musik & Media*.

RENNES, France—French Minister of Culture Catherine Trautmann is to create a new commission to review the problems faced by the music community.

According to Trautmann, the establishment of the body marks "a recognition by the state of 'today's music' and echoes the situation in the U.K., where the new Labour administration

a policy for the second half of 1998. "And I'll discuss with my colleague in charge of the budget the possible evolution in a positive way of the funds allocated to today's music," the minister says.

Trautmann has asked Axel Durill, currently director of musicians' training school Studios des Variétés, to "make contacts [with experts] in order to set up the commission." In order to not duplicate existing organizations, the commission members will be chosen for their professionalism and their experience and not as representatives of trade groups or unions, says a source at the Ministry of Culture. "If the commission wants to know what are the positions of the different organizations, they can ask them," says the source.

The establishment of the commission is viewed by the music industry as an important first step by France's new socialist government. Before this move, music had not featured on Trautmann's public agenda since she took office after the June election.

"Not bad for a start, considering that they started thinking about this three weeks ago," says a record company executive. "But that still doesn't say where the music industry fits into the picture of that new government." This view is echoed by Hervé Romy, GM of record company body SNEP, who says that since the election of the new government, there has not been "a recognition of the industry by the minister of culture." He says that SNEP is still awaiting a meeting with Trautmann to discuss the industry's priorities.

"We have the feeling that the com-

mercial aspect of music is not a priority for them," says Romy, who nevertheless credits Trautmann for having set up the commission. But Romy admits that "it is hard to judge the outcome of this commission at this stage."

"It is a good way of doing things in principle," says Romy. "But we've had three different ministers during the past five years, and each one has started a 'review of the situation.'" The analysis of the situation has been done countless times. There is no need to do it another time if it is not followed by a real policy.

"We are not against the principle, providing it ends up with concrete action which serves the interests of the industry."

Danish Indie Lodges Chart Complaint Says Lists Favor Major Labels & Acts, Supermarket Sales

■ BY CHARLES FERRO

COPENHAGEN—The official Danish charts are being accused of favoring major labels and artists and of being too heavily weighted toward music sold through supermarkets. Copenhagen-based indie Scandinavian Records has complained to the International Federation of the Phonographic Industry (IFPI) about the top 20 singles and album charts here, which are compiled for IFPI Denmark by market research company AC Nielsen AIM in conjunction with public broadcaster Danmarks Radio, tabloid newspaper Ekstra Bladet, and music magazine Mix.



'Candle's First Check: The first proceeds from Eton John's 'Candle In The Wind 1997' have been handed over to the Diana, Princess of Wales Memorial Fund. Pictured with the check for 20 million pounds (£32 million), from left, are UK trustees Lady Sarah McCorquodale and Anthony Julius; Gordon Brown, the fund's Chancellor of the Exchequer and chairman of the memorial committee; John, and PolyGram U.K. chairman/CEO John Kennedy.

has set up a task force to deal with music industry matters (Billboard, July 26).

The 40-member "national commission on today's music" will cover a wide range of topics, from record retail prices and the status of DJs to the development of concert venues and how to provide exposure for new acts. "This commission will have an important task," says Trautmann. "I'm expecting those qualified experts to come up with solutions to some of the problems faced by the music community in fields as diverse as the record business, television, or live music."

Trautmann says her government's policies concerning the music industry "will be inspired by the commission." She expects a first report and proposals during the first quarter of this year, which will allow her to draft

music stores, and 40 smaller record shops.

However, earlier this year leading music chain Pons and the HM outlets withdrew from the chart.

Says Schytte, "I would like to see the chart based more on real music stores. We can't live with all the compilation albums [on the chart], which are typically sold in supermarkets. Small companies like ours bring new music into Denmark. The current chart contains a certain bias by James Last, Kenny Rogers, Alaska, and Richard Clayderman, Alka, and Rich Rogers."

Claes Corneilias, business affairs manager at indie labels' group Mega Records, says, "Supermarket sales are not identical to the repertoire that sells in other music stores. People have been complaining for a long time. The chart would be better if all [retail] outlets contributed."

He adds, "We've learned to live with a chart that isn't perfect, and you take it as it comes, but the chart is certainly more friendly towards the majors and the big-name acts."

However, Niels Knudsen, director of chart compiler AC Nielsen AIM, counters, "The chart gives a fair picture of the market, but it would of course be fairer if more retailers contributed."

"We show the [sales] performance of certain types of releases—albums sold above a certain price as opposed to the budget albums sold in petrol stations and the like," he adds.

IFPI Denmark legal adviser Niels Andersen says, "We are currently working, and have been for some months, to improve the chart. The negotiations [with other retailers] will continue, and we hope to be able to provide a broader picture."

Singapore Labels Concerned About Price War

■ BY PHILIP CHEAH

SINGAPORE—Record companies here are alarmed that the price war that developed throughout the last quarter of 1997 meant that CDs in the pre-Christmas period were sold at an all-time low.

New releases were retailing for as little as 13.99 Singapore dollars (\$8.74) in several medium-sized outlets, with a market average of 16.99 Singapore dollars (\$10.61). Normal retail price for front-line CDs is 20 Singapore dollars (\$12.50).

The battle lines in the price war are drawn most clearly between the megastores and the local retailers. The introduction of international store brands to the market—HMV has one store here and Tower has just opened its second outlet—has led domestic operators to feel their

customer base is under attack. In addition, the regional financial crisis has hit hard the buying power of Singapore consumers and tourists.

'This present war will benefit only the consumers'

Labels are viewing the price war with concern. Peter Lau, chairman of the Singapore Phonogram and Videogram Assn. and managing director of EMU here, says record companies had hoped prices had stabilized around 18.99 Singapore dollars (\$11.86). "But before long, shops started undercutting each other," he says. "This present war will benefit

only the consumers. Like the currency crisis, prices will just go down, and it will be a long time before it stabilizes," Lau says.

The currency crisis is compounding the problem by effectively lowering the price of parallel imports. "It's now cheaper to source from Malaysia or Indonesia," says Stuart Fraser, HMV's regional operations director, "so a lot of smaller retailers are doing that. Singapore is now becoming a place to dump cheap goods."

"Small stores are thinking short-term, because in the long term, they are developing product with such prices," he adds.

Says a Warner Music spokesman, "It's a vicious, evolutionary cycle. The local stores slash prices because they aren't happy with the shrinking pie. In response, the

chain stores start slashing their prices, so in the end no one wins, because now are you going to pay the rent?"

The one area of music holding its price is back catalog, where CDs are still priced at 19.99 Singapore dollars (\$12.49) and upward.

"I don't see it as a price war," says Dave Boo, owner of the Sembawang Music indie chain. "It's more like a clearance. If I get stuck with Deepche Mide, I don't mind letting it go at below [\$6.25]. Besides, the number of titles that are being parallel-imported from Southeast Asia are priced so low, which is going to the printing standards of the CD sleeves don't match up to the ones here."

However, one industry observer notes, "If so many front-line items are priced so low, which is going to buy your back catalog?"

U.K. Label A Hit On World Circuit

BY NIGEL WILLIAMSON

LONDON—U.K. independent label World Circuit Records is becoming the toast of the world music business with a release slate that wins plaudits even from its competitors.

Ran by director Niek Gokk and three others from an attic office in central London, World Circuit says that since mid-June, it has



GOKK

notched up more than 350,000 European sales of "Buena Vista Social Club," recorded last year in Havana by Ry Cooder and a group of veteran Cuban musicians.

A top 20 record in the Netherlands for lounge music, "Social Club" is an achievement for an album of ethnic music that, despite Cooder's presence,

make no concessions to modern pop sensibilities. The album was released in North America on Nonesuch in October. David Byther, the U.S. label's senior

VP says, "The early sales figures look fantastic. There's no doubt it's going to be a big album for us, just like it has been in Europe." The album entered Billboard's Top World Music Albums chart at No. 2; it was kept from the top slot only by the Gipsy Kings.

World Circuit's other successes this year include "Introducing Ruben Gonzalez," the critically acclaimed debut solo album by the 78-year-old Cuban pianist. The album, produced by Gold in Havana, has sold 60,000

units in Europe, while a third Cuban album recorded at the same time, "A Tulo Cuba La Gusta" by the Afro-Cuban All Stars, has sold 75,000. Both are now available in the U.S. and Canada on Nonesuch.

Meanwhile, Chebik Lu, the Senegalese singer whose debut album was released on World Circuit in late 1996, was voted best African artist at the KORA All African Music Awards, held last October in Sun City, South Africa (Billboard, Oct. 4). (Continued on next page)

Billboard Opens Nordic Bureau

Will Be Headed By Former Label Exec Loftus

Billboard is bolstering its coverage of the important Scandinavian market with the creation of a Nordic bureau.

Headed by former Scandinavian Records Norway executive and long-standing Billboard Norwegian correspondent Kai R. Loftus, the new bureau will enhance Billboard's already in-depth and authoritative coverage of Sweden, Norway, Denmark, Finland, and Iceland.

International editor in chief Adam White says, "The Nordic countries have long been a priority for Billboard. The appointment of a man as experienced in business and in business journalism as Kai is a measure of the significance

we attach to this region. "Furthermore, as the single European market becomes more of a commercial reality, and as pan-Nordic issues take on more significance, this new bureau will ensure Billboard stays abreast of all cross-border and regional developments."

Loftus will work closely with Billboard's other Nordic correspondents, Charles Ferro in Denmark and Antti Isokangas in Finland, along with a new Swedish correspondent to be appointed early in the new year.

Loftus is based at Lyngbyen 96, N-1858, Moss, Norway. Telephone: 47 93 02 66 16; fax: 47 93 07 00 40.

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maarja. »first in line«

The Swedish produced debut album with the Estonian artist Maarja [mar-ya] is soon available as single and album on Geffen Records.

Check out new details on: www.maarja.com

GEFFEN

U.K. LABEL A HIT ON WORLD CIRCUIT

(Continued from preceding page)

25). Lo's debut album, "No La Trias," has notched up 30,000 European sales and recently been released by Nonesuch.

Another World Circuit signing, the Cuban soul band Sierra Maestra, led by arranger/composer Juan d'Marcos, released its new album, "Ibhiri Tibaara," Nov. 11 in the U.K. The album, which presents a history of soul from the earliest years of this century up to the present day, will be re-released early next year in the U.S. on Nonesuch. Also new on World Circuit is "Temporal" by the Spanish band Radio Tarifa, which plays an exotic blend of Andalusian and Arabic sounds.

World Circuit records and produces most of its own releases. It also organizes tour support for all of its recording artists.

In October Gold re-entered the studio with Gonzalez and recorded 20 tracks in three days for a follow-up to the pianist's album. In November he was in Mali to record a new All Fairs Tour album, the first new recording by the African guitarist since the 1986 Grammy-winning "Talking Tambukta," which featured Cosider. Then in January Gold plans to revisit Cuba to record a follow-up to "Buena Vista."

Gold says, "The success is very gratifying, but I want to keep things small like a family so that we can properly take care of the artists and do each release justice. We've only

released five albums this year, all of which we feel passionate about. We don't want to put out dozens of albums and hope a few of them stick."

Charlie Gillett, who hosts a world music show every Saturday on BBC-owned Greater London Radio, says, "There have been moments in pop history when you could virtually depend upon a label to buy a record blind. Atlantic had it in the early days, maybe Motown had it for a while, and World Circuit has it at the moment. Since I started the show in May 1996 it is almost embarrassing how often I play their releases."

At Womex, the annual world music trade fair at Marseilles, France, the legendary producer Joe Boyd declared World Circuit's release of "Buena Vista" the event of the year, despite having his own rival Cuban-recorded releases on Rykodisc/Hannibal.

World Circuit's perfectionism has become a watchword, extending through every fact of the process between recording and sale. Simon Anbolt, a London-based corporate marketing consultant whose clients include BMW and Nike, says, "The 'Buena Vista' album packaging possesses the perfect point-of-sale image. It is a model of how to do it."

Jenny Adlington, World Circuit's director of sales, marketing, and promotion, who organized the

"Buena Vista" campaign, says, "We package according to the individual artist and album rather than any corporate label image." Label identity has been established by World Circuit's handsome slipcases and booklets.

Adlington has also organized posters, postcards, T-shirts, and other marketing tools around the imprint's Cuban releases. "It is a way of getting noticed in a saturated market," she says.

In Europe, marketing campaigns—planned with local distributors and licensees—have tended to focus on traditional in-store activity and print advertising, but the Cuban releases were advertised in New Zealand on buses in major cities, and in Australia with a joint promotion with Cuban cigars. A single from the "Buena Vista" album, "Chan Chan," has recently been produced for retail marketing in giveaways and competitions and is being released commercially.

"We've built up a network of committed distributors across Europe and into Australia, New Zealand, the Far East, and South Africa," says Adlington. "We thought about opening offices in the U.S., Canada, and Japan, but we do not want to get administratively top-heavy, and the Nonesuch license seems the perfect solution."

In each territory, World Circuit has used a leading independent dis-

tributor rather than the majors and has consolidated by employing independent publicists. Leading European distributors include Music

Records in Holland and Belgium, Night and Day in France, TIS/EastWest in Germany, and Arpa-folk in Spain.



Classical Deal. This month, Daniel Barenboim is recording Wagner's "Lohengrin" with the Berlin Staatskapella orchestra and continuing his recording of Mozart's piano concertos after signing a long-term exclusive deal with Teldec Classics International. Pictured at the signing, from left, are Teldec director of business and legal affairs Gerdorf Horst, Warner Music International chairman/CEO Ramon Lopez, Teldec executive producer Renato Kupfer, Barenboim, and Warner Classics International president/Teldec president Marco Bignotti.

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HITS OF THE WEEK WORLD

JAPAN (Change Publications Inc.) 1/22/97

THIS LAST	SINGLES
1	1 ASHURU/RYO KISHIMOTO AYUMI KIDO (new)
2	2 THE 2
3	3 STAMINA BLACK SPEEDS (new)
4	4 KISS OF THE DEVIAM/RYO KISHIMOTO
5	5 WHITE LIPS/WHITE SPEEDS (new)
6	6 DREAMING/I WAS DREAMING HANU AMURO
7	7 WHITE SILENT NIGHT SHAZUNA (new)
8	8 FINGER TIPPED/RYO KISHIMOTO
9	9 MY BABY GRAND/DAVID (new)
10	10 THE JUPITER/JUPITER SHIMADA SHINJI (new)
11	11 WALKING IN THE WIND/RYO KISHIMOTO
12	12 UNKNOWN INTO SPIT/RYO KISHIMOTO
13	13 FIVE FINGER KINGDOM MASTER/RYO KISHIMOTO
14	14 SAVORING WIND/DENOMOTO HISAKAZU (new)
15	15 FORTY EIGHT LAST/MIKI S. JAPAN (new)
16	16 NUMBER NINETEEN/RYO KISHIMOTO
17	17 WHITE BREAKER/DAVID (new)
18	18 YOUNG AND DREAMING/RYO KISHIMOTO
19	19 YOUNG AND DREAMING/RYO KISHIMOTO
20	20 UNFORGETTABLE/RYO KISHIMOTO
21	21 UNFORGETTABLE/RYO KISHIMOTO
22	22 UNFORGETTABLE/RYO KISHIMOTO
23	23 UNFORGETTABLE/RYO KISHIMOTO
24	24 UNFORGETTABLE/RYO KISHIMOTO

GERMANY (Media Contact) 1/22/97

THIS LAST	SINGLES
1	1 IT'S LIKE THAT RUN-D.M.C. VS. JAYSON NEVINS
2	2 BARBIE GIRL AGUA (new)
3	3 CANDLE IN THE WIND 1967 ELTON JOHN (new)
4	4 THE 2
5	5 TOO MUCH HEAVEN HAWK WITH MUSIC
6	6 CHERISH RYAN (BEAR) (new)
7	7 RINGULAR ME PULL BEAR (SANDALE ANELA)
8	8 DOWN LOW/CHERRY B (new)
9	9 SUNSHINE CAROL D (new)
10	10 UNKNOWN INTO SPIT/RYO KISHIMOTO
11	11 FIVE FINGER KINGDOM MASTER/RYO KISHIMOTO
12	12 UNKNOWN INTO SPIT/RYO KISHIMOTO
13	13 FIVE FINGER KINGDOM MASTER/RYO KISHIMOTO
14	14 UNKNOWN INTO SPIT/RYO KISHIMOTO
15	15 UNKNOWN INTO SPIT/RYO KISHIMOTO
16	16 UNKNOWN INTO SPIT/RYO KISHIMOTO
17	17 UNKNOWN INTO SPIT/RYO KISHIMOTO
18	18 UNKNOWN INTO SPIT/RYO KISHIMOTO
19	19 UNKNOWN INTO SPIT/RYO KISHIMOTO
20	20 UNKNOWN INTO SPIT/RYO KISHIMOTO
21	21 UNKNOWN INTO SPIT/RYO KISHIMOTO
22	22 UNKNOWN INTO SPIT/RYO KISHIMOTO
23	23 UNKNOWN INTO SPIT/RYO KISHIMOTO
24	24 UNKNOWN INTO SPIT/RYO KISHIMOTO

U.K. (Chart) 1/22/97

THIS LAST	SINGLES
1	1 TOO MUCH SPICE GIRLS (new)
2	2 TELLTUSHIPS SAH 'EM ON/ TELLTUSHIPS
3	3 PERFECT DAY/VARIOUS ARTISTS (new)
4	4 NEVER EVER/AL SANTAS (new)
5	5 ANGELS BOBBE WILLIAMS (new)
6	6 TOGETHER AGAIN JAYSON NEVINS (new)
7	7 BARRY CAN I HOLD YOU SIZIONE (new)
8	8 THE REASON/RYO KISHIMOTO
9	9 RYAN (BEAR) (new)
10	10 RYAN (BEAR) (new)
11	11 RYAN (BEAR) (new)
12	12 RYAN (BEAR) (new)
13	13 RYAN (BEAR) (new)
14	14 RYAN (BEAR) (new)
15	15 RYAN (BEAR) (new)
16	16 RYAN (BEAR) (new)
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18	18 RYAN (BEAR) (new)
19	19 RYAN (BEAR) (new)
20	20 RYAN (BEAR) (new)
21	21 RYAN (BEAR) (new)
22	22 RYAN (BEAR) (new)
23	23 RYAN (BEAR) (new)
24	24 RYAN (BEAR) (new)

FRANCE (SNE/Info) 1/22/97

THIS LAST	SINGLES
1	1 SAVOIR AIMER FLORENT PAVAGE (new)
2	2 BARBIE GIRL AGUA (new)
3	3 WIND FROM THE EAST/ANGELA POCCELLI/NEVINS (new)
4	4 TE BARBERE PERSI MIM ALLIANCE & BOYTOBE
5	5 TELL HIM BARBIE STRISSANO & CELINE DION
6	6 IF I STARE LAURA FARBER (new)
7	7 WIND FROM THE EAST/ANGELA POCCELLI/NEVINS (new)
8	8 I WANNA BE THE ONLY ONE/ETHELIA (new)
9	9 SPICE UP YOUR LIFE/SPICE GIRLS (new)
10	10 WALKING IN THE WIND/RYO KISHIMOTO
11	11 MEET ME IN THE WIND/RYO KISHIMOTO
12	12 GUY EN SUI/ANNE PRADON (DA HOOL, new)
13	13 UNKNOWN INTO SPIT/RYO KISHIMOTO
14	14 UNKNOWN INTO SPIT/RYO KISHIMOTO
15	15 UNKNOWN INTO SPIT/RYO KISHIMOTO
16	16 UNKNOWN INTO SPIT/RYO KISHIMOTO
17	17 UNKNOWN INTO SPIT/RYO KISHIMOTO
18	18 UNKNOWN INTO SPIT/RYO KISHIMOTO
19	19 UNKNOWN INTO SPIT/RYO KISHIMOTO
20	20 UNKNOWN INTO SPIT/RYO KISHIMOTO
21	21 UNKNOWN INTO SPIT/RYO KISHIMOTO
22	22 UNKNOWN INTO SPIT/RYO KISHIMOTO
23	23 UNKNOWN INTO SPIT/RYO KISHIMOTO
24	24 UNKNOWN INTO SPIT/RYO KISHIMOTO

CANADA (SoundScan) 1/19/98

THIS LAST	SINGLES
1	1 CAMPION IN THE WIND 1967/ELTON JOHN (new)
2	2 THE 2
3	3 SPICE UP YOUR LIFE/SPICE GIRLS (new)
4	4 WALKING IN THE WIND/RYO KISHIMOTO
5	5 MEET ME IN THE WIND/RYO KISHIMOTO
6	6 NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (new)
7	7 AS LONG AS YOU LOVE ME/BACKSTREET BOYS (new)
8	8 I WILL COME TO YOU HANSON (new)
9	9 BLUE MESSAGING YOU/PUFF DADEN & FAITH (new)
10	10 POPMARTIN (new)
11	11 MEET ME IN THE WIND/RYO KISHIMOTO
12	12 CHRISTMAS EVE/DAVID (new)
13	13 THE 2
14	14 THE 2
15	15 THE 2
16	16 THE 2
17	17 THE 2
18	18 THE 2
19	19 THE 2
20	20 THE 2
21	21 THE 2
22	22 THE 2
23	23 THE 2
24	24 THE 2

NETHERLANDS (Stichting Mego Top 100) 1/19/98

THIS LAST	SINGLES
1	1 ALANNE BIKS (new)
2	2 TELL HIM BARBIE STRISSANO & CELINE DION
3	3 DOCTOR JONES ACQUA (new)
4	4 IT'S LIKE THAT RUN-D.M.C. VS. JAYSON NEVINS
5	5 I'M BEING LIES ON WACHT OF ME/PULCE DE LEDIAN (new)
6	6 WOODNY'S WIFE ANDRUS (new)
7	7 HARRY DONT DO/CLIQUE U (new)
8	8 PERFECT DAY/VARIOUS ARTISTS (new)
9	9 YOU WANT ME/WANNAS... (new)
10	10 THE 2
11	11 FOLLSMAN GAMES/LEWIS (new)
12	12 I'VE BEEN THERE/RYO KISHIMOTO
13	13 BARBIE GIRL AGUA (new)
14	14 TOO MUCH SPICE GIRLS (new)
15	15 I WILL COME TO YOU/HANSON (new)
16	16 LEVENS/LEWIS (new)
17	17 SOMETHING ABOUT THE WAY YOU LOOK
18	18 TONGUE/CAHLO IN THE WIND 1967/ELTON JOHN
19	19 AS LONG AS YOU LOVE ME/BACKSTREET BOYS
20	20 TOGETHER AGAIN JAYSON NEVINS
21	21 UNKNOWN INTO SPIT/RYO KISHIMOTO
22	22 UNKNOWN INTO SPIT/RYO KISHIMOTO
23	23 UNKNOWN INTO SPIT/RYO KISHIMOTO
24	24 UNKNOWN INTO SPIT/RYO KISHIMOTO

AUSTRALIA (ARIA) 1/19/98

THIS LAST	SINGLES
1	1 DOCTOR JONES ACQUA (new)
2	2 TELL HIM BARBIE STRISSANO & CELINE DION
3	3 I WILL COME TO YOU/HANSON (new)
4	4 AS LONG AS YOU LOVE ME/BACKSTREET BOYS
5	5 SOMETHING ABOUT THE WAY YOU LOOK
6	6 TONGUE/CAHLO IN THE WIND 1967/ELTON JOHN
7	7 YOU BEST THING/DAVID (new)
8	8 GOOD AMBRO/MI PRESIDENTE (new)
9	9 SPICE UP YOUR LIFE/SPICE GIRLS (new)
10	10 WALKING IN THE WIND/RYO KISHIMOTO
11	11 TELL HIM BARBIE STRISSANO & CELINE DION
12	12 THE 2
13	13 THE 2
14	14 THE 2
15	15 THE 2
16	16 THE 2
17	17 THE 2
18	18 THE 2
19	19 THE 2
20	20 THE 2
21	21 THE 2
22	22 THE 2
23	23 THE 2
24	24 THE 2

ITALY (Musica e Dischi) 1/22/97

THIS LAST	SINGLES
1	1 YOUTHFULNESS CHIAMARANDA (new)
2	2 DOCTOR JONES ACQUA (new)
3	3 GETTING MESSIC LIFE/AMERIGO BIANCHI
4	4 COME INTO MY LIFE/GALA (new)
5	5 STAY SABBAT (new)
6	6 BARBIE GIRL AGUA (new)
7	7 TOGETHER AGAIN JAYSON NEVINS
8	8 CANDLE IN THE WIND 1967/ELTON JOHN (new)
9	9 HERO IN BLACK/WILSMITH (new)
10	10 WALKING IN THE WIND/RYO KISHIMOTO
11	11 SPICE UP YOUR LIFE/SPICE GIRLS (new)
12	12 DA YA THINK I'M BEET?/NTRANCE FEATURING
13	13 WALKING IN THE WIND/RYO KISHIMOTO
14	14 THE 2
15	15 THE 2
16	16 THE 2
17	17 THE 2
18	18 THE 2
19	19 THE 2
20	20 THE 2
21	21 THE 2
22	22 THE 2
23	23 THE 2
24	24 THE 2

HITS OF THE WORLD

CONTINUED

EUROCHART		GERMANY		SPAIN	
THIS LAST	WEEKS	THIS LAST	WEEKS	THIS LAST	WEEKS
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12

MALAYSIA		PORTUGAL	
THIS LAST	WEEKS	THIS LAST	WEEKS
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

SWEDEN		DENMARK	
THIS LAST	WEEKS	THIS LAST	WEEKS
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

NORWAY		FINLAND	
THIS LAST	WEEKS	THIS LAST	WEEKS
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: Berlin-based band **Bell Book & Candle** has scored a platinum hit (500,000 copies sold) with its debut single, "Rescue Me" (BMG Music Berlin), which is still in the top five, four months after it first entered the chart. Founded in 1984, the group consists of singer **Jana Gross** and top studio musicians **Andy Hirt** (guitar) and **Henrik Roeder** (bass). Gross' voice is reminiscent of Cranberries singer **Dolores O'Riordan**, while the group's gentle rock echoes the style of **Eurythmics**. The group's producers, **Ingo Politz** and **Bernd Wendlandt**, are no newcomers to the charts, having scored in the past with dance act **X-Perience** (WEA). Since the single's release, **Bell Book & Candle** has been touring small clubs. The group's follow-up single, "Read My Signs," will be released Jan. 12, with a debut album of the same title to follow Jan. 25. According to Politz, the origin of the group's curious name dates back to the Middle Ages, when the combination of a bell, a book, and a candle was popular believed to ward off evil thoughts. **ELIASE WEINKE**

POLAND: By bands are very popular here, and various Polish managers and producers have long wished they could form a home-grown group that could compete with international teen idols like the **Backstreet Boys** and **Worlds Apart**. Now, thanks to manager, producer, and songwriter **Sławomir Sokolowski**, Poland has its own pop band: **Just 5**. Sokolowski planned his strategy with meticulous care, studying hours of videotape of similar bands, both successful and unsuccessful, from all over the world before advertising in the local press, schools, and discos for boys over the age of 16 to form "a Polish Take That." Five boys were eventually chosen by a jury consisting mostly of teenaged girls. They are **Shadi, Gregory, Robert, Bartek, and Daniel**. Their ages range from 16 to 25, they all have some musical experience, and they are all fans of **Michael Jackson**. **Just 5**'s first single and predominantly Polish-language album, "Kolorowy Świat" (Colored Dream), is released on **BMG Ariola**, and the group has already toured the country as support to **N'Sync**. **BEATA PRZEPIERSKA**

IRELAND: Over the course of nearly two hours, "Gaelic Rock," a two-CD set released on the New York-based **Kelce Music** label, presents some of the world's finest Celtic musicians as heard in performance at the **Boston Gaelic Roots** festivals of 1993 and 1995. In a seaboard essay celebrating the festival and outlining the progress of Irish music in North America, **Dr. Mick Moloney** notes that although there is now a worldwide renaissance of Irish traditional music, "it wasn't so long ago that this music was not very highly regarded in Irish society. It was associated with poverty and backwardness in a country suffering from classic, post-colonial self-doubt, where many aspects of the native culture were marginalized." "Gaelic Rock" includes such prominent musicians as native player **Sean Potts** (who was with the **Chieftains** for 16 years until his retirement in 1970), **Paddy Keenan** (sometimes called "the Jim Hendrix of the pipes"), fiddle player **Eileen Ivers** (who has toured with **Hall & Oates** and is now a star in "Riverdance"), and the French-Canadian music of **Les Quebecois**. **KEN STEWART**

SPAIN: In flamenco, the mournful style of walking known as *cañe jondo* (deep song) is the Spanish Gypsy equivalent of the Delta blues. Unfortunately, this country's Gypsy population has something else in common with African-Americans: A disproportionately high percentage of them are still spending time in prison. A novel experiment arranged by Spain's prison department and the Confederaçion of Businessmen's Clubs has resulted in the release of the album "2 Cris de Libertad" (2 Cris of Freedom) on the indie label **Big Bang**, based in the southern city of Granada. The set features the two winners of a national competition to find the best flamenco singers behind bars. They are **Jose Serrano** and **Antonio El Aguajetas**, who have been in Córdoba jail in southern Andalusia for 18 years for murder and 12 years for various misdemeanors, respectively. They were chosen from 150 entrants, and the quality of their canes is remarkable. The plan now is to run this extraordinary competition every two years. By the time of the next one, in 1999, **El Aguajetas** should be out on the streets again, but **Serrano** will still be in his cell. **HOWELL LEEWELYN**

FRANCE: Just as British-born Asians are making some of the most vibrant music in London at the moment (Billboard, Dec. 1997), Paris is also being invigorated by the sounds imported by its immigrant communities. The area of **Barbes** in Paris is called the "edge of Africa." It lies in the middle of **Montmartre**, at the foot of the **Basillea de Sacre Coeur**, and for years it has been the home of exiles from every corner of the African continent. A musical new to run this extraordinary composition every two years. By the time of the next one, in 1999, **El Aguajetas** should be out on the streets again, but **Serrano** will still be in his cell. **HOWELL LEEWELYN**

newsline...

MASARU IZUKA, who in 1946 founded Tokyo Telecommunications Engineering Corp.—later to become Sony Corp.—died of heart failure Dec. 19 at his home in the Japanese capital. He was 89. The company first made a name for itself in 1950, when it developed and marketed the first tape recorder in Japan. Other innovations associated with Iizuka include Japan's first transistor radio, in 1955, and the world's first transistor TV set, in 1960. Iizuka was the company's president from 1960 to 1971 and chairman from 1971 to 1978. In recent years, he held the title of founder and chief adviser. **STEVIE NICKLES**

LONDON-BASED TRADE GROUP the International Managers' Forum (IMF) will study artist/manager contracts as part of its 1998 priorities. At the body's recent annual general meeting, chairman John Glover said the issue had taken on a new urgency in light of well-publicized fractures between Spice Girls and Simon Fuller of 19 Management, and between members of U.K. R&B trio Eternal and First Avenue Management (Billboard Bulletin, Dec. 16, 1997). Other activities this year will include an expansion of the IMF's training program; the organization has been asked to provide packages for artist managers in Germany and Norway. Newly elected to the IMF council is Ian Allen of the Birmingham, England-based management firm that bears his name. James Fisher continues as general secretary; deputy chairman Jeff Hanlon and treasurer David Stopps were re-elected.

WARNER MUSIC AUSTRALIA has named Thomas Heymann national marketing director of BMG Music Publishing in Australia. Heymann was promoted to Australia in March 1997 when he was appointed product manager for the Epic label at Sony Music Australia. He was formerly senior product manager at Sony Music Germany. **CHRISTIE ELIZER**

A ROYAL CHARITY PREMIERE Dec. 15 of Spice Girls' first feature film, "Spiceworld: The Movie," which features music from their second Virgin album, "Spiceworld," raised about 200,000 pounds (\$330,000). The screening in London was attended by Prince and Princess William and Harry; proceeds will go to his Prince's Trust charity. The film was set for U.K. release Dec. 26 through PolyGram Filmed Entertainment and in North America Jan. 23 through SonyColumbia. **SPICE GIRLS**

BMG MUSIC PUBLISHING WORLDWIDE has appointed Kazuo Munakata as new director of BMG Music Publishing Japan. He will report to Tokyo-based president and regional VP of BMG Music Publishing, Janis de la Torre. Munakata was a 20-year veteran of independent music group Kitty Music Corp., holding the posts of senior director of both its music publishing and Kitty Records divisions, before becoming GM of PolyGram Music Publishing in Japan following the major's takeover of Kitty in 1993. He was most recently manager of international pop at Mercury in Japan. In his new post, Munakata will focus on increasing BMG's presence in Japanese repertoire and on developing closer ties with production companies. **BMG**

THE FOUNDATION STONE for all BMG Ariola labels began in Munich was laid Dec. 9. The building on Neumarkt Strasse in the city will bring together for the first time all 500 BMG Munich staffers under one roof. The 24,000-square-meter building is set to be handed over to BMG Entertainment International in December 1998. The company says the building budget is 150 million marks (\$84 million).

JAMES PITMAN SUCCEEDED Kiek Kilbise as head of EMI Classics' international marketing department Jan. 1, based in London. Pitman was previously director of international marketing at Warner Classics International. Kilbise is relocating to his native Netherlands and is expected to take a new post with EMI. He had been EMI Classics' VP of international since 1998, reporting to president Richard Lytton.

POLYGRAM INTERNATIONAL MUSIC PUBLISHING has bought Harlekin Holland from owners Herman van Veen and Erik van der Wurff. PolyGram has a longstanding administration deal for the Harlekin catalog, which includes the works of composers "Opus," "Opus," "Pieter Pieter Paster," "De Vrolijk," and "Ik Voel Me Zo Verdord Aileen."

Indigo Seen As Major Retailer Player Book/Music Chain Committed To Record Sales

■ BY LARRY LEBLANC

TORONTO—Several Canadian music retailers encounter high competition for the Christmas sales at the recently launched Indigo Books Music & Cafe retail chain, which operates three stores in Ontario.

Indigo opened its first store, a 20,000-sq-ft store, last Oct. 19, 1997, in Burlington, west of Toronto. It was followed by a 33,000-square-foot store on Toronto's Yonge Street, which opened Nov. 14. A third-foot-store was opened Nov. 21 in Kingston, east of Toronto.

"Indigo is going to be extremely helpful for our industry," predicts Don Oates, senior VP of sales at Sony Music Entertainment (Canada).

Berrie Finkelstein, president of True North Records and manager of Bruce Cockburn, says, "It's a big fan. There's no one nobody doing that kind of [music and book] retailing in Canada."

According to Indigo president/CEO and co-owner Heather Reisman, the privately owned retailer chain will open eight to 10 stores in Canada this year. The chain's next opening will be in July at an unspecified location in Ontario. From July to late September, the peak selling period for books and records in music in Canada, Indigo will expand its base in Ontario by opening more stores in the province and will open outlets in Manitoba and Alberta as well.

While the past few years have been single-store outlets in Canada that have combined book and music retailing, the emergence of Indigo marks a significant breakthrough in the book/music concept due to the immense size and lavish décor of Indigo's stores and its commitment to selling both.

"For me to be involved with [selling both] books and music is like Disneyland for me," says Reisman. "I was one of the people involved in [trying to launch] a store in Canada in the past that didn't happen, a group of [investors] that had chance to open an approach which is unique. And it is. I don't think anyone would go into Indigo and say we've just closed someone else."

Like the independent and publicly owned Borders Inc., headquartered in Ann Arbor, Indigo's stores will offer up to 200 stores, is one of the leading book and music retailers in the U.S.—Indigo stores feature an impressive selection of books and music. Like Borders, Indigo's book-store catalog (which will eventually be licensed) and hosts regular in-store appearances by prominent musicians and authors. Unlike Borders, Indigo does not carry full-course music catalogs.

Reisman says the reason Indigo decided on a music/books combination strategy for its Burlington launch was that the music records catalog was available via a Canadian book-retail outlet. Nor was it because a book/music combination has successfully worked in the U.S. (though Indigo widely introduced there by Borders in the early 1990s).

"We weren't opening a bookstore; we were opening a book lover's store," she says. "Though I think the concept might seem small to book lovers, it's very significant for us. Music is an element



Heather Reisman, Indigo CEO, at the opening of the Toronto store.

book lovers would enjoy experiencing while shopping at Indigo.

"There's no art form that can move [people] like music," Reisman continues. "Nothing. A good number of people who love to hang out in bookstores and who love the feel of books are going to be affected by music and want an environment to shop for music which is their kind of environment."

According to Indigo director of music Stewart Duncan, Indigo's Burlington and Kingston outlets each carry approximately 10,000 music titles. The Toronto location has 20,000.

While the three current Indigo stores stock popular contemporary titles by such youth-oriented acts as Spice Girls, Hanson, LeAnn Rimes, and Chanté Moore, there is abundant emphasis, both in-store and in the chain's media advertising, on more adult-styled chart acts like Garth Brooks, Celine Dion, Ernyk Ball, and Barbra Streisand. Additionally, there is a significant accent on current titles by non-pop artists, including Canadian Diana Krall, Holly Cole, Loreena McKennitt, Bruce Cockburn, and such international acts as Ry Cooder, B.B. King, and Sarah Brightman.

In recent months, Indigo has featured in-store appearances by non-pop performers like string trio/ensemble Jim Brickman, West African duo Oumou Sangaré, and jazz guitarist Mark Whitfield and by Canadian classical musicians like pianist Glenn Gould, pianist A Baroque, Michael Berman, and folk singer Stephen Foray.

"Indigo is exposing music that is a little left of center and which is tailored to their [Buyer's] demographic," notes Tom Berry, president of Alert Music. "One of our biggest sellers in all the stores is Diana Krall," says Duncan. "Not just in Toronto. In fact, the entire catalog is really selling for us. Loreena McKennitt is also a phenomenal seller across the board. Her back catalog as well..."

"Every time we sell a Ella Fitzgerald 'The Essential Ella,' we sell it in all three stores. Also, our listening station has been selling tons of [less than \$10] cassette. By Cowboy's 'The Vanuiste Social Club,' for example, we can't keep in stock."

Acknowledging that Indigo is targeting an older demo for its music sales, Brinkman says, "The 25-plus age group is removed from music that they were part of as a teenager. As teenagers, they listened to music on the radio, went out to the clubs, [and] [as teenagers] you could afford to buy something that was a music store. Then [after getting older] they got removed from that. We see our jobs as helping people get back into the music."

Oates notes that Indigo has also had a sizable impact on sales of several of

Sony's mainstream pop albums. "Through the Barbra Streisand album ['Higher Ground'] has crossed all the [demo] boundaries, we've gone triple-platinum [300,000 copies] in only a month of release. Indigo's contribution was extremely strong," he says.

Indigo is also doing a good job selling Celine Dion's "I'm Your Angel Love," he says.

With popular chart titles and selected pop catalog at \$14.99 Canadian, and with many CDs, classical, and new age titles at \$16.99-\$19.99, Indigo's pricing is slightly higher than most of the traditional music retail chains and discounters. Duncan acknowledges the higher 30-40 difference in pricing, saying, "We're competitive, but we're not here to be price leaders."

Oates suggests that Indigo's older customer core most likely won't balk at the high-end pricing because they're accustomed to paying at least \$35 for hardcover books.

Canadian multinational and independent-label execs hope Indigo will mirror the U.S. success of Borders and are eyeing Indigo's targeting of 25-plus consumers—who are often apprehensive about shopping in traditional music outlets or buy albums through record clubs—will be beneficial.

Says Finkelstein, "I'm hoping Indigo mirrors the experience of Borders, because the records Trust North released have a great chance to be successful in that kind of [retail] environment."

Also enthusiastic about Indigo is Bill Ott, president of PolyGram Group Distribution. "It's very exciting to see how much business we will do with them, but [Indigo executive] are talking of the ratio in sales of music to their overall business being 10% [which Duncan confirms]. My sense is that a particular type of repertoire can do extremely well there. It's a very nice marriage for our [PolyGram] repertoire, particularly the classics and jazz and the non-pop, deep catalog we have."

While acknowledging Indigo's sizable potential for selling music product, Gary Newman, senior VP of Warner Music Canada, has significant concerns about the chain vying with smaller independent retailers that may be unable to compete on price.

"It's definitely going to be what little independent bookstores and CD stores are left," Newman says. "No doubt in my mind. They just can't compete when there's [indigo selling] at this level."

MAPLE BRIEFS

DISTRIBUTION FUSION III in Montreal has acquired Canadian distribution rights to Jazz Inspiration Records. Formed in 1991 by Arnold Schultz, owner of the Montreal label has an artist roster that includes singer John Labeille; pianist Brian Dickinson, Jean-François Groulx, and François Bourgeois; guitarists Leroy Loucky and Roland Lussigny; bassist Lesney Soloman; and bassist Mitchell Parfanchon.

Billboard SPOTLIGHTS

CANADA

The Shape Of '98

1998 is shaping up to be another exhilarating year for Canadian music, both internationally and within Canada's mercurial music industry, which generates \$1.32 billion [Canadian] in sales annually, with domestic repertoire accounting for 12% to 15% of that amount, according to Brian Robertson, president of the Canadian Recording Industry Association.

Canada's profile will be boosted this year by current [pre-1998] albums from Celine Dion, Shania Twain, Sarah McLachlan, Bryan Adams, Jann Arden, Terri Clark, Paul Brandt, Loreena McKennitt, Holly Cole, Big Wreck, Our Lady Peace, Ron Sexsmith and Chantal Kreviazuk, as well as 1998 releases by Alanis Morissette, Amanda Marshall, Bareknaked Ladies, Cowboy Junkies, Ashley MacIsaac, Crash Test Dummies and a French-language album by Dion.

There will also be significant releases by such critically acclaimed acts as Hayden, the Watsons, Lynda Lemay and Wendy Lands, and by such promising newcomers as Eschero on Dreamworks, Tara Lyn Hart and Melanie Doane, both on Columbia; Bruce Guthrie on EMI; and Transister Sound & Lighting Co. on Vix. Additionally, there will be a solo album by Blue Rodeo frontman Jim Cuddy on WEA.

LET'S TALK ABOUT SALES

What's mind-boggling to many veteran Canadian music-industry figures now is that not even international superstars match the staggering success in Canada of Dion. In the past seven years, her catalog has sold a dizzying 9 mil-

No Longer "The Moon Reflecting The American Sun," A Robust Market Charts Its Own Orbit

lion albums in Canada. Dion's fifth album, "Let's Talk About Love," released last November on Columbia Records here (350 Music outside Canada), sold 1.5 million units in Canada by year's end.

According to Rick Camilleri, president of Sony Music Entertainment (Canada), Dion's 1996 album "Falling Into You" has sold 27.5 million units worldwide and 1.6 million units in Canada. "Falling Into You" is going to finish [globally] at 30 million [units], predicts Camilleri.

Even without Dion, Sony would still be Canada's undisputed heavyweight of domestic repertoire, far eclipsing other rival multinationals based here. Aggressively working its roster, both domestically and internationally, the company has also been successful in launching Amanda Marshall, Chantal Kreviazuk, Our Lady Peace, and the Philosopher Kings, at home and abroad. Two of 1998's most promising acts are Sony's-country singer Tara Lyn Hart and singer-songwriter Melanie Doane.

According to Camilleri, Marshall's 1995 eponymously titled debut has sold 768,000 units to date in Canada and 2 million units [worldwide], including 270,000 units in the U.S., per SoundScan. Last year's Our Lady Peace album "Clumsy" has sold 715,000 units in Canada and 1.1 million worldwide, including 154,000 units in the U.S.; and Kreviazuk's 1997 album "Under These Rocks And Stones" has sold 65,000 units in Canada and 17,000 units in the U.S.

"Chantal's album is going to go through the roof this year," enthuses Camilleri. "My prediction is 250,000

Continued on page 40



Clockwise from left: Shania Twain, Bryan Adams, Celine Dion, Paul Brandt, Jann Arden and Sarah McLachlan

BY LARRY LeBLANC

Great Wired North: Canada Online

Increasing numbers of artists and labels are going there to network, Net-cast and conduct "guerrilla PR." Are they having any luck?

BY CHRISTOPHER JONES

Countries, like people, tend to reflect a certain comfort level when it comes to new technologies. Canada, while perhaps not an "early adopter," is no slouch when it comes to Internet utilization, particularly by the music industry. There are currently dozens of Web-sites devoted to Canadian music and hundreds of homepages—some of them particularly good—by individual bands and artists.

Like e-mail and chat, wherever Canadians are using the Web for promotional presence, to disseminate band information and as a mail-order vehicle, Singer-songwriter Jane Siberry, whose Sheeba Records (www.sheeba.ca) exists only in cyberspace—even uses her site to raise funds through online auctions and to hawker for services such as two-step street poster and pro-shot hardcover in exchange for concert tickets and T-shirts. Says Siberry, "I don't think I could do it without the Internet. It has magnified a lot of energy."

Vancouver-based band manager and Network Records president Terry McBride was using networked bulletin-board services even before the proliferation of the Worldwide Web. McBride says that, while maintaining a first-rate site like one mounted for Sarah McLachlan's Lilith Fair tour (lilithfair.com), does require time and money, it also provides savings in other areas. "Lilith Fair didn't want to have to set up an office with six or seven people employed just to answer phones and field questions," notes McBride. "It was much better to have a completely informative and up-to-date Web site. That site was getting up to 500,000 hits per day at the height of the tour. People were using it to arrange holidays, to get their tickets, book hotel rooms, to hook up with other people for car pools. They were using it for what it was meant to be used for."

McBride adds that the Internet's "push" capabilities are just as useful as the Web's more passive "pull" stance. "We have different mailing lists people can join where subscribers get daily or weekly updates, depending upon the activity of the artist they're interested in," he says. "We have two full-time employees who do nothing but Internet marketing. The Net is our out-front, guerrilla PR."

PRO-ACTIVE PUBLICITY

The Tragically Hip's Toronto-based manager, Jake Gold, is equally impressed with the Internet's broadcast capabilities. "The ability to send your message out to people, instead of sitting passively and waiting for them to come to you, is the best thing about the medium," he says. "It allows us to reach the fans without relying on the press. We can hit the

magpies, the really dedicated fans who start the word-of-mouth. We don't have to depend on someone else to translate our message and then transmit it to our fans. We're in charge. It's very proactive."

Gold estimates that the group has a database of 16,000 e-mail subscribers worldwide, with Canadians representing about 40% of the total. As for the Tragically Hip's Website (www.thehip.com), Gold says, "It's a great way of empowering your fans and making them feel part of the process, part of the group. The people who visit your site the most tend to be the really loyal, hardcore fans. So it's critical that the site be updated regularly. It requires real long-term commitment."

Gold's faith in the Internet extends to the world of commerce. The Tragically Hip's latest album, "Live Between Us," is available in the U.S. only through N2K's Music Boulevard Website (www.musicbulvd.com). "Sales haven't been huge," he acknowledges. "But we've proven that it can be done. Just making the record available doesn't sell the thing for you. You have to market it the same way you would market any other record."

TWO YEARS TO DOWNLOAD

It's a given that Internet sales will grow as the network expands and as the concept of online ordering and commerce becomes more familiar to people.

"Music will be sold directly on the Net on a regular basis within two years," predicts Nettwerk's McBride. "You can already download music. And, yeah, it might seem slow to us now, but two years ago it was a hundred times slower. I happen to think that two years is a conservative guess."

Adels Gold, "The Internet is becoming a huge shopping mall. And it's funny, the most popular things on the Internet apparently are the porno sites and music sites; it's still about sex and drugs and rock 'n' roll." ■

SITES OF INTEREST

- www.ccl.ca/etna.ca—c\$50/CMA/bmi (extensive list of links to databases of Canadian music-related sites)
- www.primalbeat.com (extensive coverage of Canadian artists, music news, etc.)
- www.intarip.com—gratuitous Canadian Online Musicians Association pool site for music-related Canadian music
- www.jane-awards.ca/col (well-organized site, gives to Canadian artists Canada's national music awards and winners)
- www.dir.ca (home of Music International Direct Inc., a national distribution network for Canadian indie music)

Most Likely To Succeed: Talent Picks For '98

Canadian editor Larry LaRocca highlights the Canadian singers who show the greatest promise of breaking internationally, as well as some newcomers who deserve greater recognition within Canada in 1998.

ACT	LABEL	STYLE	COMMENTS
Esthers (No photo available)	Dreamworks	Trippy acid-jazz/funk	U.S. and Canadian AAR reps tripped over themselves in '97 trying to sign up singer/songwriter Esthers and guitarist Dec. The Toronto-based duo's debut album, "Breath From Another," to be released in the first quarter, is an unqualified knockout.
Tara Lyn Hart	Columbia	Country	With her remarkable debut album expected in '98, Hart will almost certainly dominate Canadian country charts in late 1998 and make noise in the U.S. as well.
Orni Big Sea	WEA	Celtic-rock	Newfoundland's most notorious rock band will get a shot in the U.S., merited by the first quarter of '98. Sea Records is issuing a compilation of its two WEA Canadian albums, "Up" and "Play."
Lashly	Virgin	Celtic-rock	Electrifying videos and concert performances have enabled Virgin to hold the Lashley, Ontario, family band's eponymously titled debut to 70,000 units in Canada in 1997. It's being reissued in the U.S. on Narada in late February.
Melanie Deane	Columbia	Singer/songwriter	A spring '97 Canadian release, this dazzling sophomore album will establish once the singer's significant Canadian cult base.
Julian Austin	Vib	Country	This New Brunswick hardcore-country traditionalist made sizable in-roads in Canada in 1996 with his debut album, "What My Heart Already Knows." His also deservedly won the Vista (Singing Star) honors at the Canadian Country Music Awards in 1997.
Steve Bell	Singspot Music/ Peg Music	Christian	U.S. Christian labels abash about this outstanding Winnipeg-based singer/songwriter, who has released five albums in Canada since 1989.
Van Alen Bull	RipChord Records	Alternative	From Kingston, Ont., hometown of the Tragically Hip (with whom he's toured in New America), Van Alen Bull shows great promise with his RipChord debut album, "The Brown Bomb," released in July 1997.
Thrift Signal	Ape No Kill Records	Alternative	Vancouver-based quintet, together since 1982 and fronted by fiery singer Roxanne Heitch, promoted through six power-punk originals on its latest EP, "Hero Comes Tomorrow," released in Canada last May.
Emie Sisters	None	Folk/pop	Newfoundland sisters Maureen (20), Karen (18) and Terese (16), backed with \$20,000 provided by their parents, recorded their exquisite debut album, "Red Is The Root." Released independently in June 1997, the album is one of the musical highlights in Canada at the past year.
Night Sun	Night Sun	Folk	Originally formed in the Northwest Territories by singer/guitarist Ellen Hamilton and now based in Kingston, Ont., this intriguing five-piece acoustic group, with a three-album catalog, has melded its folk-influenced music from Celtic, blues, Cajun and country sources.
Robert Farrell	KS Communications	Folk/blues	Arguably the greatest undiscovered guitarist in Canada, Ottawa-based Farrell has recorded two albums, "Freedom For My Soul" (1995) and the astonishingly inspired "When The Banks Of The Mississippi Run Dry" (1997).

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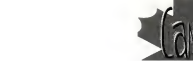
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It's All Too Much

The country's only national music-video channel exercises increasing marketing clout—outside as well as inside Canada.

BY PAUL CANTIN

With increased domestic ratings, franchised outlets in Argentina and Helsinki, and encouraging inroads into the U.S., Canadian video station MuchMusic these days is in an awkward position: It's too big for a single channel in Canada, but in the U.S., it's still growing in MTV's shadow.

Through U.S. cable and satellite systems, MuchUSA, a hybrid of the Canadian broadcast and specialized American programming, reaches 10 million homes in places like Long Island, Toledo, Los Angeles, Detroit, Boston and Chicago. The statewide push was set back in October, when Much lost a bid to be carried on Manhattan Cable. Much VP Denise Donlon says growth has been slowed by mangled-out analog cable carriers. The oncoming digital-cable revolution will hopefully open up new channels and hasten Much's entry into the U.S. Donlon says, adding the channel is picking up fans wherever it is being seen.

"You are competing with 250 other specialty channels. We are fighting to get access in a little analog world," she explains.

OUTPOSTS EVERYWHERE

Since it started broadcasting in August 1984 from parent company CHUM-City's studios in Toronto, Much has always tried to reflect the communities it broadcasts into. In 1986, it developed *MusiquePlus*, a French-language service in Montreal. In 1992, MuchMusic Argentina began in Buenos Aires, and in 1995, Much went to Helsinki to launch *Jyrki*, a daily 90-minute broadcast.

In July 1994, the network launched a partnership with Rainrow Programming Holdings for MuchUSA. Along with content originating from Toronto, the network creates shows specifically for the American market—including the live-concert show "Clubland" and "Break This," which profiles fast-rising acts. According to Donlon, Much has established broadcast "outposts" where there was a dense concentration of viewers in cities like Cleveland, and hopes to add more. Even with limited access to the American market, Much has momentum and is getting noticed.

"They are definitely getting a lot stronger in the U.S.," says Marybeth Kammerer, director of music-video promotion for Atlantic Records. "They are very in touch with their audience, that's great for a music channel." All this encouraged Kammerer to make Atlantic the first U.S.-based label to strike a promotional deal with MuchUSA.

Top: Bush's Gavin Rossdale at 1997's MuchMusic Video Awards.
Bottom: Mo'Nique's Gwen Stefani on "1 & 1"

Fans of Atlantic's Canadian signing, the Tea Party, will be flown to Toronto to watch the group open for the Rolling Stones on Jan. 9 at The Skydome.

Universal Music Canada's Randy Lennox says he has seen a strong connection between MuchUSA's presence and pockets of American support for Canadian singer Holly McNarland. "Much has been very helpful in U.S. markets it is strong in. Our New York office tells us we are getting some good Holly McNarland [sales] response," says Lennox.

As home, Much has little to prove in terms of influence and audience loyalty. The network says 3 million Canadians tuned in to the MuchMusic Video Awards on Sept. 18. Much claims its per-minute audience has increased from 25,000 to 28,100 since 1996, and its 12-to-17-year-old numbers have increased 57%.

"MuchMusic has been a tremendous success story," says Sunni Boob, executive director of Optimedia, which buys ad time for brand-name companies. "I would say that it is still among the top three cable networks we use."

Canadian labels say Much remains a powerful marketing tool. "Intimate & Interactive," the network's signature series of specials, brings acts into the network's broadcast center to perform and take audience questions. The series has showcased Joni Mitchell, INXS, Foghat, Live, Bruce Cockburn and Jewel. Universal Music Canada used "1&1" to launch Bush's "Razorblade Suitcase" and used No Doubt's appearance for a worldwide smoozick. Its

Continued on page 42

[units]-plus in Canada. Tara Lyn will be our next big [sales winner]. Melanie Doane's [first-quarter album] will probably shock everybody [by its scope]. Then we'll have a new Amanda Marshall album in May."

TWAIN TOPS IN CANADA

Other than Dion, Canada's big winners in the international pop-music sweepstakes this past year were Sarah McLachlan on the Network Productions label [Arista outside Canada] and country's Sheri Bauman on Mercury. Canadian sales of Twain's third Mercury album, "Come On Over," released in November, reached 400,000 units within a month. Her previous CD, 1995's "The Woman In Me" has now sold 10 million units worldwide—8 million in Canada alone, making it the top-selling country album in Canada by a Canadian artist.

With McLachlan performing on the 37-date, female-headlined Lilith Fair in the summer, her Network/Arista album "Surfing In Paradise" was last year's top winners, selling 1.3 million units in the U.S., according to SoundScan, and 480,000 units in Canada, according to her manager, Terry McBride, also president of Network Productions.

With Lilith Fair expanding in 1998 from eight to 10 weeks, and 45 dates in North America, followed by 15 to 20 European dates this September, McLachlan's profile will further increase internationally this year. While 1997 was a sweet time for the Vancouver-based singer, McBride agrees 1998 will be even sweeter. "1998 is the year for the pay-off," he says.

ACTS FOR ALL GENRES

Many other Canadian artists, in all musical genres, continue to enjoy significant success. Recent winners include Barakadd Ladies in pop; Diana Krall, Jane Bunnett, Bob McConnell and Renee Rosnes in jazz; Ben Heppner in opera; Ofra Harnoy and Quarteto Gelato in classical; Bruce Cockburn, James Keelaghan, Jesse Cook, Fred Eaglesmith, Kadajjah, John McDermott, Ashley MacIsaac and Carolyn Arsen in roots-based music; Raffi, Sharon, Lois & Bram; Susan Hammond, and Fred Penner in children's music; and producer/singer Michael Brook (with the soundtrack of "Albino Alligator").

Further down the domestic success row continues an unusually strong crop of individualistic English-language acts that are selling impressive numbers of their recordings in Canada. This includes such rock acts as the Tragically Hip, Moist, Blue Rodeo, 1 Mother Earth, and Bran Van 3000; country acts Prairie Oyster, and Farmer's Daughter; Steve Bell and Hocus Pinc in Christian music; Angele Dubeau, and Parré A Baroque in classical; and the roots-based Rankin Family, Great Big Sea and Rawlin's Cross.

At home, an enormous number of newcomer acts have made national breakthroughs in the past year. These include such Celtic-styled artists as Leahy, Mary Jane Lamond and Natalie MacMaster; as well as Big Sugar, Holly McNarland, the Matthew Good Band, Weeping Tile, the Tea Party, Stephen Fearing, Lhasa de Sela; Rascal, Carlos Morgan; and the country acts Farmer's Daughter, Julian Austin, Shirley Myers and Jason McCoy.

STAR SYSTEM EMERGES

There are, of course, the sizable domestic achievements of such French-language artists as Lara Fabian, Coma, Hyslop, Drago, Kevin Parent, Eric Lapointe, Les Trois, Daniel Bélanger, Haroung and La Boutique, as well as comic François Perusse and children's superstar Carmen Campagne.

Says Reid, "With the emergence of a star system here, we're seeing a whole wave of new [rock] acts [emerging] with Our Lady Peace and continuing with Big Sugar, 1 Mother Earth, Tea Party, Holly McNarland and the Matthew Good Band. It's all pretty cool."

"Canadianly really like Canadian music," argues Deane Candace, president of EMI Music of Canada. "Link at the successes [our company has had] with the Rankin Family, Tom Cochrane, Anne Murray, Moist, 1 Mother Earth, the Tea Party and John McDermott."

"We're no longer just the music reflecting the American sun," agrees Stan Kulin, president of Warner Music Canada. "The Tragically Hip and Blue Rodeo have done huge numbers in Canada [without selling] outside. They, along with the Rankin Family, Tea Party, and 1 Mother Earth have made a big, big splash in Canada."

Adds Kulin, "During the fourth quarter [of 1997], we were served by our domestic releases. The Book Of Dreams' looks like it's going to be Loreena McKennitt's biggest album in Canada. Grant Tinker's new CD, a superb catalog artist, I anticipate we will reach triple platinum [300,000 units] with their [WEA] album [L*], and with the second album with [Philly] we're near 125,000."

Continued on page 42

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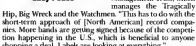
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NO. 1 ON SOUNDSCAN

Ross Reynolds, president of Universal Music Canada, is equally euphoric about Canadian music. "We certainly are enthused with continuing the relationship with the incredibly Hip. Their live album ["Live Between Us," released in May, 1997] debuted at No. 1 on the SoundScan retail album chart and sold 400,000 units by year's [1997's] end. We're also very enthused about Holly McNarland and pleased with the continuing successes of the Headstones, Garmen Campagne and [newer signings] Laura Smith and Carlos Morgan."



Top to bottom: Alanis Morissette; Diana Krall; Our Lady Peace



Hip, Big Wreck and the Watchmen. "This has to do with the short-term approach of [North American] record companies. More hands are getting signed because of the competition happening in the U.S., which is beneficial to anyone shopping a deal. Labels are looking at Canada in a new way."

Gold also argues that Canada is a natural breeding ground for developing talent. "Canadian record-industry executives," he notes, "are more accessible than their American counterparts." That has to do with Canadians being more social, he says. "Also, the volume of product isn't the same here, so [record executives] aren't quite as busy."

NEXT PHASE: URBAN

Most Canadian labels have been significantly re-evaluating their A&R policies in the past year, as they faced the increasing domestic popularity of international pop and urban music, the waning impact of alternative music and the drying up of top-caliber grassroots acts from independent sources. Additionally, changes in top management at several companies, including BMG Music Canada and the PolyGram Group Canada in 1997 have also prompted significant A&R re-evaluations.

Says Lisa Zanone, general manager of BMG Music Canada, "Urban is the next phase of pop music, with the genre crossing over into pop, and it's a tremendous time for us to jump in. [Traditionally], it's been assumed we can't support urban music because we didn't have the [urban] population. However, in the U.S. and in Canada, it's now just the black population buying black music. We're a pop crossover. Recordings by Puff Daddy, Mase and Wu-Tang Clan are crossovers, doing well as pop and urban

records. [Urban] is music kids now want to listen to. [Canada-based labels] are starting to understand that. "Many people [argue] you can't have a [Canadian] hip-hop band like the Rascalz break in the United States," continues Zanone. "Yet, what makes them distinct is that, being from Vancouver, they blend a whole lot of [musical] influences from all over the world in America."

Despite the current unprecedented visibility of Canadian artists successful internationally, many label executives here complain bitterly of frustrations in securing significant airplay of Canadian music at home. "We have had a broad range of artists in all music genres happening, a whole new group of non-rock artists doing well internationally, but most of them can't get airplay in this country because we don't have a wide range of radio formats," says Al Mair, president of Toronto-based Arctic Music Group. "We're driving so many good artists out of the country."

IT'S ALL TOO "MUCH"

Continued from page 40

"Tragic Kingdom" CD rocketed back into the top five, even though it had been out for 16 months, says Lennon.

BIG IN THE BURG

Warner Music Canada VP, A&R, Kim Cooke says Much's real advantage is that it reaches beyond the hip-media centers. "When domestic-roster bands come off tour into secondary or tertiary markets, the kids say, 'I saw the video.' Radio in those parts tends to be pretty bland and not cutting-edge whatsoever," he says. "Much is where they find out about new bands."

Few in the Canadian record business will openly dispute the channel's influence in selling records. According to Colin MacKenzie, who runs murdered-records—the Halifax-based, universal-distributed indie-owned by Canadian alternative band Sloan—Much airplay translates into record sales, but over time it has become more difficult for indie acts to get meaningful airplay. "Much Music has now, basically, slammed the door on independent music, as far as I'm concerned," MacKenzie says. "I appreciate what MuchMusic does with new music. [But] there is no space or opportunity for an up-and-coming band to make an appearance on MuchMusic now."

GAMBLING ON ROTATION

MacKenzie says he has questioned spending thousands of dollars on videos. Likewise, Ivan Berry, president of EMI-distributed urban label BeatFactory, says he was dismayed by gambling on videos that may not make it into rotation. Instead, he has bought commercial airtime and produced video-like ads. "I can't spend \$30,000 for MuchMusic to decide my destiny, whether this video deserves light or medium or heavy rotation. I'll spend it on a commercial that you can't tell me you won't play."

"MuchMusic has now slammed the door on independent music."

—Colin MacKenzie, murderedrecords

Donlon says to service audience and industry, Much needs a second channel. The CRT, the body governing broadcast licenses in Canada, greenlighted Much's plan for adult-oriented MuchMoreMusic (M3), but cable hasn't picked it up, citing nearly maxed-out channel capacity and lack of audience interest. As in the U.S., it's unlikely to change. Still, digital broadcasting. "We're bursting at the seams with one channel. How can I jam more stuff?" asks Donlon. She claims a new channel would provide a venue for the "master class" of artists like Bonnie Raitt and Neil Young, while exposing burgeoning A&R artists.

GROWING COMPETITION

Domestic competition has complicated matters. Canadian cable recently added U.S.-based BET, which plays urban videos. And Show Me, a division of Canadian cable carrier Shaw Communications, revealed it has applied for a broadcast license for Edge TV, an alternative-music television channel, which could be up by 1999 if approved. Shaw already operates the country-music channel CMT, which also plays some adult-contemporary videos.

So, apart from waiting for digital cable, how can Much resolve the impasse?

"We can continue working on the regulatory level, and we can continue to go to cable to try to convince them of the merits of our channels. At this point, it has been very civil and respectful," says Donlon. ■

THE SHAPE OF '98

Continued from page 41

albums. We're close to gold [50,000 units] with both [recent albums by] White Mouth Mason and Natalie MacMaster. Both factors are builders, but musically they're such a treat [to work with]. We're also over 2 million albums in Blue Rodeo's [seven album] catalog, which sells 100,000 units a year."

Noting that Paul Brandt's 1996 album "Calm Before The Storm" has achieved double-platinum [200,000 units] status in Canada, Kulin adds, "Outside The

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New-Media Cos. Take The Plunge

1997 Marked By New Alliances And New Ventures

■ BY DOUG REECE

LOS ANGELES—The recurring theme in new music media in 1997 was consolidation and growth, as purveyors and major players alike rose up to corner market share through a multitude of partnerships and exclusive deals.

Ultimately, what this meant for consumers was finally getting a down-to-earth taste of former pie-in-the-sky promises.

And while the music industry is still grappling with controversial new video technology, several companies dutifully took the move from toe-testing the waters to plunging, or at least wading, into the new-media stream.

SITE & SOUND

Though no one segment of the new music-media business stole every headline, developments in video- and audio-streaming were at the forefront of in-

1997 • IN • REVIEW

dustry minds this year, as improved technology and new ventures gave shape to widespread, easy-to-use Internet music delivery.

Seattle-based RealNetworks (formerly Progressive Networks) had a banner year, solidifying its position as the premier company offering audio- and video-streaming technology.

Acting aggressively in early '97, the one-time underdog secured vital relationships with record labels like Atlantic Records, MCA Records, and others that agreed to use the company's RealVideo and RealAudio technology.

Microsoft, which eventually purchased 10% of RealNetworks this summer, is increasing the company's technology for use in its own streaming system, NetShow.

Meanwhile, Microsoft has persuaded competing streaming companies to agree to its Advanced Streaming Format, which should create a standardized system for various multimedia

streaming. It was a case of big-fish-eat-little-fish as Paradigm Music Entertainment, which owns SONiC, acquired popular online music magazine *HotStreet* to Noise earlier this year. A few months thereafter, Tele-Communications Inc. (TCI) purchased Paradigm. When SONiC revealed its plans to launch online video-streaming channel Streamland in November, it became clear that part of TCI's goal was to invest itself in online video.

Another online video outlet, VidNet (www.vidnetusa.com), stalled after grappling with which streaming technology it should use before launching in late December. JamTV (www.jamtv.com), the video-heavy music site that bowed in March, merged into Rolling Stone magazine's new site at www.rollingstone.com to become the Rolling Stone Network. The new site also recently became the featured music destination for users of Internet service provider MindSpring.

DOWNLOAD OLDEMMA

More controversial, but equally impressive, were the strides made toward offering digital-quality music for free over the Internet.

Armed with technologies created by Redwood City, Calif.-based Liquid Audio, digitally down-loadable music became a reality this year, as companies like N2K began selling singles this way online. Not to be left out, America Online (AOL) site the Hub announced plans to offer about 1,000 digital-quality downloadables.

Still, traditional music retailers and other industry pundits voiced concern about the ramifications of online sales for the industry as a whole. Capitol Records, for one, drew considerable fire—eventually withdrawing its offer—when it planned to release the Duran Duran single "Electric Barbarelli" through the Internet before it would be available at traditional retail.

The project did, however, highlight the potential for value-added online promotions by offering an Internet-only risk of the song. Artists like M.C. Hammer, meanwhile, were also able to take advantage of the digital pipeline, releasing new material exclusively online.

AT&T entered the digital-downloading arena via its new company, A2B Music, a competitor for Liquid Audio. AT&T partnered with RCA to offer a free, downloadable single of the Nerve Pipe's "Revolving Man."

SECURITY AND LICENSING

With the increased availability of music over the Internet, industry leaders have had their hands full trying to find their way out of a quagmire that only got deeper and murkier this year.

The Recording Industry Assn. of America filed a suit of suits in June. (Continued on page 82)

Blockbuster Troubles

Reflect Vid Chain Woes

■ BY DON JEFFREY

NEW YORK—Despite the presence of a number of publicly held video retail chains, Wall Street directed its sharpest gaze at just one video company in 1997: the industry's behemoth, Blockbuster. Although it has not been a stand-alone company since it was acquired several years ago by Viacom, Blockbuster's fortunes have colored the financial community's view of its parent.

Analysts and investors, who have driven down the value of Viacom's stock from nearly \$60 a share to as low as \$25 in the past couple of months, have practically demanded that chairman Sumner Redstone dump the troubled retailer. Prior to last year, Wall Street had looked quite favorably on newly minted public companies like Hollywood Enter-

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prising to merge, although the declining video market had forced a change in the terms of the deal. Consolidation, meanwhile, wasn't commanding as high a price as before. The premium that buyers were willing to pay for video chains had tumbled, from multiples of seven times projected cash flow in the heady late '80s and six times in the mid-'90s to about four times in the recent *Moviees* deluge.

No amount of expansion, though, has brought the never public chains closer to the ebullence that is Blockbuster. At the end of the third quarter, that name appeared on approximately 6,000 stores worldwide. Many observers wondered why such market dominance, the mighty Blockbuster could falter.

Certainly it was susceptible to the same ills that weakened its smaller competitors. But on top of that were some crucial mistakes by its management team and parent company.

WHAT WENT WRONG

Bill Fields, a highly regarded Wal-Mart executive, was brought in to fix the chain after its pre-acquisition management team had led to follow its leader, Wayne Huizenga, into the home-entertainment stores into "home-entertainment centers." Video rentals were just part of the show. In addition to videos for sale, there would be a full line of CDs, which was rolled out into nearly 1,000 units, along with home like candy, audio, and magazines. The additional merchandise didn't just sell poorly; it also took valuable shelf space away from frustrated customers looking to rent the big new movie of the weekend left empty-handed and vent to one of the competitors. Besides that, the company initiated a disastrous \$12 million advertising campaign and makeover that later had to be ditched.

As if all that were not bad enough, Blockbuster made a costly relocation of its headquarters from Fort Lauderdale, Fla., where Huizenga and company had ruled, to Dallas. A number of executives did not make the move, causing further woe in the ranks.

Moreover, Blockbuster was also in the process of changing the means by which videocassettes were distributed throughout its system. It had dumped wholesaler ETO in 1996 in order to buy product directly from the suppliers and studios. But this put another strain on resources, because direct buying requires superb inventory management systems. Some analysts were quick to label Blockbuster's new buying strategy a costly mistake.

All of this, combined with weaker video releases, resulted in decreases of (Continued on page 82)



RECORDS

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

RADIO AND VIDEO may be losing their edge as drivers of music sales.

What makes someone want to buy a record? In the usual answers are a song heard on the radio, a video seen on TV, a review read in a newspaper, or perhaps that old standby, word-of-mouth.

But with newer media pressing on people's time and attention, and consumers trying out different methods of marketing, the ways in which people are influenced to buy music may be changing.

Strategic Record Research, a marketing firm that is a joint venture of Strategic Media Research and the Left Bank Organization, samples consumer-buying behavior in random phone calls throughout the U.S. The pollsters ask 10,000 consumers who buy music what influenced them to purchase their last recording. The results were tallied twice in '96, in February and July, and twice again last year.

The data show some interesting shifts. At the top of the list of influencing factors in all four surveys is "hearing a song on the radio." But the percentage of respondents who mention that element is steadily and sharply down—from 81.9% in early '96, to 75.3% later in the year, to 74.5% in early '97, to 63.5% in the most recent sample.

That's a drop of more than 18% in about 18 months—a significant decline.

A more dramatic decrease is noted in the category "seeing a video." In the earliest survey, 45.9% say video influenced them to buy their last record. In the later study in '96, the figure falls to 33.9%. Video rebounds to 39% in the January '97 survey, but in July only 24.4% are citing it. That's a plunge of more than 21% in less than two years.

Accounting for the notion that TV viewership may be greater in the dead of winter than in midsummer, there is still a mighty decline in video as a factor influencing people to buy music. Why are radio and video seemingly less effective than they were just months earlier?

Mike Lane, an executive with Strategic, believes it's because there are so many other ways now in which consumers can be exposed to music.

So if radio and video are down, what's up? Journalists and local publicity departments will be happy to see that the topic "read about it" shows a meaningful upward move. It's 19.8% of respondents cited the category last February, but by July 20.7% of music consumers claimed to be motivated readers.

(Continued on page 18)

Audiobook Biz Makes Strides In '97

APA Promotes Program; Ingram Campaign Launched

BY SHAWNNE SMITH

NEW YORK—The audiobook industry has marked a significant step toward longevity and stability this year, as the Audio Publishers Assn. (APA) officially adopted "audiobook" as the accepted term for books on tape at its annual conference this past May. The genre was previously referred to as spoken word, spoken audio, and books on tape.

Also, May was dubbed National Audiobook Month. It is the month of the industry's annual conference, and the Audi Award nominees are announced during the first week of May. Special events and promotions were planned nationally to increase audiobook awareness among consumers. The Audi finalists were also given special attention.

The APA also expanded its service on its World Wide Web site, www.audiobook.org. In May it includes a resource directory and dealer locator service.

Plans for this year's National Audiobook Month are to be announced later this month, according to Grady L. Hesters, president of the APA and CEO of the Audio Partners Publishing Corp. "The industry received another shot in the arm in May as La Vergne, Tenn.-based Ingram Book Co. successfully launched an "Are You Listening" radio, print, billboard, and retail campaign to increase awareness in test cities Denver and Nashville.

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Generic in tone, the ads encouraged the concept of listening to audiobooks while doing other activities like driving, exercising, and gardening.

Ingram and representatives from audio publishing houses

BIBLIOTECH

Random House Audio, Simon & Schuster Audio, Bantam Doubleday Dell Audio, Harper Audio, and Time Warner AudioBooks conducted educational seminars for retail reps in April, where strategies were shared. As a result of the training, several stores relocated their audiobook displays and sections, moving them from second- to first-floor visibility.

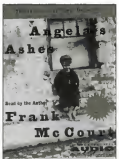
The training sessions also provided retailers and field sales reps with "Are You Listening" promotional kits, which included posters, buttons, and introductory customer-sampler audiobooks. Ingram set up an 800 number to provide interested consumers with additional information.

NEW PLAYERS: Time Warner AudioBooks and Time Life jointly joined the audiobook fray with the Time Life AudioBooks imprint. The joint project was developed to release on audio three of Time Life Books' most popular series: "Voices Of The Civil War," "Lost Civilizations," and "Mysteries Of The Unknown." Mercury Records imprint Mouth Almighty and The New Yorker magazine also put in an audiobook bid this past year.

with the release of the first of three fiction CDs containing short stories published in the magazine's fiction section. The CD was titled "The New Yorker Out Loud."

Tommy Boy Records started an imprint called Upcast, which combines spiritual works by authors like Deepak Chopra and Thomas Moore with spiritually uplifting music. The venture also produced a CD featuring dubbed The Uppasaka, which houses two CDs in the sleeves of a jewel case-sized hardcover book of the recorded text.

BIG NAMES: Taking the lead from their hardcover and paperback book-publishing partners this year, audiobook publishers



had a few big titles that ruled the market. Frank McCourt's unabridged version of "Angela's Ashes," John Grisham's "The Partner," and John Berendt's "Midnight In The Garden Of Good And Evil" were particular titles of note. The latter title prompted an audio-only signing in October at audiobook-exclusive chain Talking Book World.

Ellen Pein and Sherrice Schneider's "The Rules" was received so well in its initial first audiobook release that publisher Time Warner issued a companion, "The Rules II: More Rules To Live And Love By," which was released later this year.

The untimely death of Princess Diana also created a surge for Andrew Morton's previously released titles, "Diana: Her True Story" and "Diana: Her New Life, plus posthumous releases "Diana, Princess Of Wales, Queen Of Hearts—An Audio Tribute," "Diana—A Tribute" (presented by the BBC), "Diana: The Last Year," and "Diana: A Tribute To The People's Princess."

Titles such as these resulted in record audiobook sales. % above 1996's figures through the end of October. Although Hesters believes the large amount of strong titles released at the end of 1996 will be hard to beat, he expects overall sales for 1997 to be a healthy 7% to 9% over the previous year.

newsline...

VALLEY RECORD DISTRIBUTORS says it has realigned the company, changing its name to Valley Media Inc. and promoting president Ron Cain to CEO. Cain takes the chief executive's job from Barry Cohen, founder of the music and video wholesaler. Cohen will remain chairman of Valley and president of its Valley Entertainment label. The company also operates Star Video Entertainment. It says it has "established a two-division company to encompass our two primary product lines: audio and video." Ken Alterowitz, VP of sales and marketing, will be responsible for sales and marketing of video product as well as audio. Ron Phillips, VP of purchasing, who is responsible for all audio purchasing, will now be in charge of video buying as well.

NZK, the online music company, says that its Music Boulevard unit will be the exclusive Internet retailer for the music site owned by SonicNet, the Internet subsidiary of Paradigm Music Entertainment. The sites include Addicted to Noise, Trouser Press, Chemtache, SonicNet, Streamland, and SuperCast. Paradigm is set to merge with TCI Music, a unit of cable giant Tele-Communications.

K-Tel International reports that it has acquired exclusive home video distribution rights for the U.S. and Mexico for Hearst Entertainment's "Popular Mechanics For Kids," a nationally syndicated children's television program based on the Hearst publication Popular Mechanics.

HYPERBOLE STUDIOS has formed a joint venture with author Stephen King and developer Mainstream Software to create CD-ROMs based on King's work. The first will be the first in an unpublished story by King and a CD-ROM. Hy-Bole says that it and Mainstream are seeking financing and distribution for the project.

ROADRUNNER RECORDS, an independent rock label, has formed a pressing and distribution deal with Power Records that marks Roadrunner's expansion into R&B music. Power, which had a hit last year with Frank Nasty's "Da Dip," will release albums in the first quarter by Julee The Fluke, South City, and Cherelle and singles from 12 Gauge and Frank Nasty.

VIDE SOFTWARE DEALERS ASSN. (VSDA) says that John Antonic, the new chairman/CEO of Rockwater Entertainment, has been appointed to the VSDA board of directors. Also appointed to the board was Chuck van der Lee of Capers Video in Canada. In other news, the trade organization's board says it has approved a funding proposal for a Russian VSDA. Under the arrangement, there will be a full-time office in Canada headed by a VP for Canadian operations who will report to the president of the VSDA.

RECOTON, the marketer of consumer electronics accessories, says it has purchased the assets of Casa Industries, an audio-electronics design and manufacturing company based in Valencia, Calif., for an undisclosed price. The company says the acquisition will "strengthen our design and manufacturing while at the same time allow us to grow our product base in both the car audio and home audio categories."

NATIONAL ASSN. OF RECORDING MERCHANTS (NARM) announces that Richard Frenson, founder and chairman of the Virginia Group, will deliver the keynote address March 16 during NARM's 1996 convention in San Francisco. At the closing session March 17, Phil Ramone, president of NZK Encoded Music, will speak. Among the acts set to perform at the convention are the Mavericks, Diana Krall, Sister Hound, Jeff Fowerberg, and Ricardo Laveo. Dick Clark will host the 40th-anniversary banquet and awards presentation.

ALLIED DIGITAL TECHNOLOGIES, a replicator of CDs and cassettes, reports that net profit more than doubled to \$1.1 million in the first fiscal quarter on a 15% rise in revenue to \$49 million. The company says the results "reflect the cost cutting that has been accomplished over the past year and our aggressive sales and marketing efforts." Allied also announces that it has acquired Denver Dubbing, a video duplicator based in Englewood, Colo., for an undisclosed amount of cash.

CHRISTIE'S, the auction house, will hold a pop memorabilia sale Feb. 4 in New York that will include pieces owned by such acts as the Beatles, Jimi Hendrix, Bob Marley, and the Rolling Stones. Among the pieces to be auctioned is the Gibson acoustic guitar used by country music pioneer Hank Williams.

A2B MUSIC, the online music company formed by telecommunications company AT&T, has offered its second free downloadable single to consumers—SWV's rendition of "O Holy Night" from its RCA album "A Special Christmas." The single was available through Jan. 5. A2B's site also included a digital coupon that could be redeemed at Carolee stores or online through Music Boulevard. The first downloadable single from A2B was from the Werve Pipe album on RCA.

EXECUTIVE JOURNAL

DISTRIBUTION: Provident Music Distribution in Nashville names Beth Gregory field assistant rep. She is field sales rep at Benson Music Group.

RED Distribution appoints John Harra manager, national sales, in Cleveland and Victoria Korman manager, national accounts, in Minneapolis. They were, respectively, Cleveland branch manager at Independent National Distributors Inc. and Cleveland sales rep at RED.

Jamieson Grillin is named hip-hop sales rep at Big Daddy Distribution in Maplewood, N.J. He was president at Bi-Cast Promotions.

RELATED FIELDS: Nadia Bronson is promoted to president, international marketing, at Universal Pictures in Universal City, Calif. She was executive vice VP, international, at Warner Bros. Entertainment Co.

Viacom Inc. in New York names Martin M. Shea senior VP of investor relations. He was senior



BRONSON FORSTER

VP of corporate communications at Triarc Companies Inc.

Ticketmaster Online in New York names Gregory Bauer VP of advertising sales. He was VP of regional sales at Softbank Interactive Marketing Inc.

HOME VIDEO: Marshall Forster is promoted to senior VP at Columbia TriStar Home Video—Canada in Toronto. He was VP

ENTER-ACTIVE: James Grunke is appointed president/CEO at Hotz Interactive. He was director of audio at OnLive Technologies.

Top Christmas Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  SoundScan		TITLE
		ARTIST	NO.	WEEKS ON CHART
		** NO. 1 **		
1	1	HANSON ▲ SONOROUS 11/18/97 (18) 9515 960	1	SNOWED IN
2	2	MANHATTAN STEAMROLLER ▲ AMERICAN GRAMMOPHON 1/97 033,524 (4) 960	2	CHRISTMAS LIVE
3	4	KENNY G ▲ ARISTA 38781 1/21 (26) 961 960	3	MIRACLES—THE HOLIDAY ALBUM
4	3	VARIOUS ARTISTS AMERICAN GRAMMOPHON 1/97 033,524 (4) 960	4	A VERY SPECIAL CHRISTMAS 3
5	5	MANHATTAN STEAMROLLER ▲ AMERICAN GRAMMOPHON 1/97 033,524 (4) 960	5	CHRISTMAS IN THE AIR
6	6	TRANS-SIBERIAN ORCHESTRA JANUARY 1/97 033,524 (4) 960	6	CHRISTMAS EVE AND OTHER STORIES
7	7	MARSHIA CARY ▲ COLUMBIA 6422 1/23 (18) 9216 960	7	MERRY CHRISTMAS
8	8	JIM BRICKMAN ▲ CHRISTMAS 1/97 033,524 (4) 960	8	THE GIFT
9	9	VARIOUS ARTISTS EPIC 6470 1/22 (18) 9217 960	9	SUPERSTAR CHRISTMAS
10	11	MANHATTAN STEAMROLLER ▲ AMERICAN GRAMMOPHON 1/97 033,524 (4) 960	10	CHRISTMAS
11	10	MANHATTAN STEAMROLLER ▲ AMERICAN GRAMMOPHON 1/97 033,524 (4) 960	11	A FRESH AIR CHRISTMAS
12	12	HRY CONNICK, JR. ▲ COLUMBIA 5750 1/17 (21) 921 960	12	WHEN MY HEART FINDS CHRISTMAS
13	22	VARIOUS ARTISTS WALT DISNEY 6470 1/22 (18) 921 960	13	DISNEY'S CHRISTMAS COLLECTION
14	13	NAT KING COLE ● CAPTIVA 44181M CAPITOL 0/18 (1) 961 960	14	THE CHRISTMAS SONG
15	16	MICHAEL BOLTON ▲ COLUMBIA 6322 1/22 (18) 9217 960	15	THIS IS THE TIME — THE CHRISTMAS ALBUM
16	25	VINCE GUARALDI CANTATA 8431 (12) 9615 960	16	A CHARLIE BROWN CHRISTMAS
17	18	JIMMY BUFFETT ▲ MERCANTURALE 11/97 033,524 (4) 961 960	17	CHRISTMAS ISLAND
18	17	KENNY ROGERS ● SONOROUS 1/28 (12) 9615 960	18	THE GIFT
19	21	VANESSA WILLIAMS ● MERCANTURALE 1/21 (18) 9217 960	19	STAR BRIGHT
20	14	VARIOUS ARTISTS ▲ MERCANTURALE 11/97 033,524 (4) 960	20	A VERY SPECIAL CHRISTMAS 2
21	27	BOYZ II MEN ▲ MERCANTURALE 11/21 (12) 9615 960	21	CHRISTMAS INTERPRETATIONS
22	20	AMY GRANT ▲ A&M 540031 (22) 961 960	22	HOME FOR CHRISTMAS
23	15	THE CARPENTERS ● A&M 2710 1/21 (20) 961 960	23	CHRISTMAS PORTRAIT
24	23	VARIOUS ARTISTS WINDHAM HILL 1/22 (12) 9615 960	24	CELTIC CHRISTMAS II
25	24	LUTHER VANOROSS ● BY 5/7/97 033,524 (4) 961 960	25	THIS IS CHRISTMAS
26	26	KIRK FRANKLIN AND THE FAMILY SONOROUS 1/21 (18) 921 960	26	KIRK FRANKLIN & THE FAMILY CHRISTMAS
27	23	BARBRA STREISAND ▲ COLUMBIA 6327 1/25 (18) 921 960	27	A CHRISTMAS ALBUM
28	—	WORK ARTS 5/17/97 033,524 (4) 961 960	28	CHILDREN'S SONGS FOR A HOLIDAY HOUR TO BENEFIT 12 YEAR CHILDREN'S HOSPITAL
29	26	VARIOUS ARTISTS ▲ A&M 540033 (22) 961 960	29	A VERY SPECIAL CHRISTMAS 2
30	26	VARIOUS ARTISTS MERCANTURALE 11/97 033,524 (4) 960	30	A WRITER'S SOLISTICE VI
31	28	AARON NEVILLE ● A&M 540027 (22) 961 960	31	AARON NEVILLE'S SOLEFUL CHRISTMAS
32	29	THE TEMPTATIONS ● MOTOWN 6320 1/25 (18) 921 960	32	GIVE LOVE AT CHRISTMAS
33	30	VARIOUS ARTISTS INTERLOUD 1/23 (18) 921 960	33	NUFUCKACR CHRISTMAS
34	35	JOHN DENVER & THE MUPPETS ▲ LASERDISK 1/27 (12) 961 960	34	A CHRISTMAS TOGETHER
35	—	VARIOUS ARTISTS WALT DISNEY 6470 1/22 (18) 921 960	35	DISNEY'S SEASON OF SONG A TRADITIONAL HOLIDAY COLLECTION
36	31	ELVIS PRESLEY ▲ RCA 2548 1/25 (18) 921 960	36	ELVIS' CHRISTMAS ALBUM
37	38	WESTINGHOUSE WESTINGHOUSE 6320 1/25 (18) 921 960	37	CHRISTMAS TRIBUTE TO MANHATTAN STEAMROLLER
38	—	GEORGE WINSTON ▲ WINDHAM HILL 1/23 (18) 921 960	38	DECEMBER
39	34	ELVIS PRESLEY RCA 2548 1/25 (18) 921 960	39	IF EVERY DAY WAS LIKE CHRISTMAS
40	39	VINCE GILL ▲ RCA 6470 1/22 (18) 921 960	40	LET THERE BE PEACE ON EARTH

▲ Albums with the greatest sales gain this week. ● Recording Industry Assoc. Of America (RIAA) certifies the sales of 500,000 copies. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Mastercard indicates vinyl LP is available. ©1998, Billboard/SPV Communications, Inc.

Merchants & Marketing

BUY CYCLES

(Continued from page 17)

Another gain comes under the heading "big deal." That is cited by 21.9% of buyers—up from 39% in February and 14.6% the year before.

The category does not distinguish between the kinds of ads. But more and more labels have been advertising on TV despite its high costs—and now there is some statistical evidence that the investment may be paying off. Advertising in newspapers and magazines may be producing the desired effect, too.

Distribution executives have long been saying that they would like to see the cooperative advertising money they give to retailers used more for actual out-of-store advertising than for in-store displays and discounts known as price and positioning. Record companies argue that it is more important to drive customers into stores to buy something than to try to persuade them once they're there to open their wallets.

In fact, the research indicates that "store display" is waning as a motivator to buy records. In the most recent survey, 36.4% mention it; a year earlier the figure was 42%.

Besides radio and video, there are two other categories that have taken sharp declines as influencers of sales.

One is "seeing a performance on TV" in February 1996 that is singled out by 25.7% of respondents. But last summer only 12.9% were citing it. This below the level of appreciation by artists on the TV shows of Leno, Letterman, Winfrey, O'Brien, and O'Donnell move consumers to buy lots of albums. There is also statistical evidence that performance on awards shows like the Grammys sell records. So why this anomaly in the numbers? Strategic isn't sure, but the researchers say they will be watching this factor in the next survey.

Another element that has ebbed as a

means of influence is word-of-mouth. In early 1996, 37.2% of consumers were citing that as a motivation for buying; in the summer of 1997, only 28.9% agreed with that.

If you have followed these numbers and changes so far, you may have noticed that there are many more decreases in percentage points than increases. Since the poll allows consumers to list more than one factor as having influenced their buying decision, the recent results indicate that these shoppers are narrowing their choices and becoming clearer about what motivates them.

And what about the new media? The Internet shows up only on one survey; the one taken last July, when 4% of respondents say it influenced them to buy a record. But observers say that this is the category to watch in subsequent surveys.



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Venerable Sony Chairman Smith Retires

CH-CH-CHANGES: The changing of the guard at Sony Music Distribution, which has been under way for the last couple of years, reached a milestone in the last few months with the retirement of senior VP of marketing Tom McGinnane and chairman Paul Smith, who has led the distribution company for nearly 25 years (Billboard Bulletin, Dec. 22, 1997). Both Smith and McGinnane have consulting deals with Sony. Smith says that beginning Jan. 1 his deal is for three years, and Sony insiders say he will be available on an as-needed basis, should be an advisor.

In leaving distribution, he is turning over the company to his handpicked successor, Danny Yarbrough, who was named president of Sony Music Distribution in May 1994. Since being named president, Yarbrough has increasingly assumed more responsibilities, and it was clear at the recent regional conferences that he was running the day-to-day show at the company.

Smith, citing Yarbrough and two other senior managers, senior VP of branch distribution John Murphy and senior VP of sales Craig Applegate, says that with that triumvirate, he is leaving distribution in "good hands."

Well, it should be in good hands. They had a great teacher in Smith.

"Paul Smith is one of the towering figures in our business and a genuine treasure," says Thomas Mottaola, president/COO of Sony Music Entertainment. "He has played a crucial role in

the success and growth of Sony Music and an even larger role in the development of music distribution as we know it.... The greatest compliment I can pay Paul is that his accomplishments have become the standard against which every distributor is measured."

Back when Smith began his career in the music business, the modern distribution system was just a gleam in his eye. His first job in the business was working in an appliance store in St. Louis, which had a small section of records.

In 1968, Columbia approached Smith about working for the company and hired him in June of that year to get its music hardware into non-appliance stores and non-record stores.

Over the next 18 months, he opened about 150 accounts, reports Smith. After considering that, Smith decided to diversify his skills and began learning about the record business, working radio promotion one day a week. At this point, distribution handled both records and audio hardware, and he was named branch manager in St. Louis. In 1961, he assumed that post in Chicago and served there until 1964. At that point, Jack Harris, who was running hardware, got ill, and they asked me to become his backup. So he moved to New York and formed a field force

with district managers for audio hardware.

"But my heart never left the record business," he states. In 1970, he was named New York branch manager, and then in 1972 he became Northeast regional sales director; in 1974, he was appointed VP of sales and distribution for CBS Records.

Through the early '70s, CBS sold music via a mixture of branches and about 15 independent distributors. At

this point, coinciding with a similar shift going on at what would become WEA, Smith ended the company's affiliation with independents and shifted the company's focus to totally relying on its branches. And the rest, as they say, is history.

As music retail changed, Smith oversaw many changes in distribution. At one point, the company was expanded to 21 branches and five regions. At other points, like in the early '90s when the industry was going through hard times, distribution was downsized to nine branches and a national account office.

Through the rest of the '80s, Sony, along with WEA, was generally the leader on any issue facing distribution. I remember an observation that the head of another major distributor made in the early '90s after assessing how each of the majors had confronted a thorny problem that had been negatively affecting their business a few months earlier. He said that Sony was the first of the six majors to make a policy on the issue.

"In retrospect," he said, "The Sony policy is the cleanest solution for both us and the accounts. [The majors] would have been better off just copying the

Sony policy. After all, Smith and those guys invented the record business."

LOOK FOR Camelet Music to rock 'n'roll come February. In December, its reorganization plan was confirmed, naming the way for the 300-unit, North Canton, Ohio-based chain to emerge from Chapter 11 sometime before the end of January (Billboard Bulletin, Dec. 15, 1997).

Michael Bloom, a partner in the Philadelphia-based law firm of Morgan, Lewis & Bockius, which represented the six majors in their claims against Camelet, reports that 99.91% of the general unsecured creditors, representing 99.75% of the dollar amount due those creditors, voted in favor of confirming the plan. He described that as a "staggering vote of confidence" for Camelet management.

In other Camelet news, management is said to have told the court that it has signed a definitive purchase agreement to acquire the 150-unit Wald chain, following up on the letter of intent it signed in late October.

MAKING TRACKS: Look for Blackstar Entertainment to name Larry Gaines, formerly president of Media Play and senior VP of the Musicland Group, president of music operations.

Gene Rumsey, formerly senior VP of the major account groups at EMI Music Distribution, is named executive VP of sales and marketing (Billboard Bulletin, Dec. 12, 1997). In other changes at the company, Briggs Ferguson, formerly VP of catalog development at EMI-Capitol Entertainment Properties, is being brought in as senior VP of retail marketing. Also, Terry Sautter, senior VP of field marketing, has left the company, according to sources.



RETAIL TRACK
by Ed Christman



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Goodie REP Co., Heats Ryko Distribution Partners

RYKO ON THE GO: We can now refer to the REP Co. as "The Distributor Formerly Known as I&L." In December, the Salem, Mass.-based firm started doing business as Ryko Distribution Partners. The new handle reflects the fact that the wholesale firm is operated by indie label parent Rykodisc. (Those with long memories will recall that REP was an acronym for Rounder Records, East Side Digital, and Precision Sound, the three original partners in the firm. Rounder split from REP years ago, East Side was a Rykodisc subsidiary, and Precision was absorbed when the national distribution company was formed.)

Besides the new name, Ryko—traditionally a distributor that has handled a very small number of labels—has acquired several new exclusive contracts (Billboard Bulletin, Dec. 16).

Foremost among those is the Concord Jazz family of labels, which include *Black Alliance*, *Janet Planck*, *Chick Corea's Stretch Records*, and the Latin imprint *Picante*.

Based in Concord, Calif., Concord Jazz is owned by Alliance Entertainment Corp., which previously distributed the label through its Independent National Distributors Inc. (INDI) Alliance, which filed for Chapter 11 bankruptcy protection in July. In folding INDI in the first quarter of the year, the parent company has already said that it will sell off Concord and its U.K. label operations to Atlantic Records, as part of its bankruptcy reorganization.

An informed source indicates that Ryko's contract with Concord is for a year. It's uncertain whether the label family will remain on the indie side after that; sources say that Alliance has been talking to both major and independent suitors about a sale.

Ryko has also added to its list 32 Records, the catalog-oriented jazz label based in New York and founded in 1966 by Reber Miller and producer Joel Dorn. The label shifts from M.S. Distributing in Hanover Park, Ill.

The first releases from 32 under the part will arrive Feb. 24 and will be part of a new arrangement with Rhino/Atlantic, in which Dorn has licensed 24 albums he originally produced for Atlantic Records for release. The original LPs will be reconfigured as two-CD sets, with each CD comprising two LPs. The February catalog also includes six new David "Fathead" Newman and Hank Crawford; these will be followed in April by collections devoted to Rahsaan Roland Kirk, Yusuf Lateef, Eddie Harris, and Mose Allison.

In early '88, 32 will also release a two-CD Tom Jones collection and a compilation of 12 sides from two LPs by the outstanding jazz guitarist Pat Martino.

Finally, Ryko Distribution is also exclusively distributing Discipline Global, the U.K.-based indie label created by guitarist Robert Fripp. The label's catalog includes Fripp's solo projects; titles by Fripp's bands King Crimson and the League Of



by Chris Morris

gentlemen; Crimson drummer Bill Bruford; and the grand English singer-songwriter and eccentric Peter Dinklage.

GOOD NEWS FROM ITHACA: The most welcome Christmas card we received this past holiday season arrived from Johnny Dowd, the Ithaca, N.Y., moving man and musician whose intense album "Wrong Side Of Memphis" was our pick for record of the year in '97 (Billboard, *Declarations of Independents*, Oct. 18).

Since we wrote about the album in this space (and forced the record on like-minded serbes with slightly askew tastes, like Tower Pulse editor Jackson Griffin), Dowd has garnered some attention within the industry, and that attention has apparently paid off.

In his *Vulture* missive, Dowd reported that "Wrong Side Of Memphis"—which he originally pressed up and released himself—has been picked up for distribution by the new Chicago-based indie Checkered Past Records. He also said that L.A.-based Bug Music was exploring the possibility of handling his publishing.

With any luck, Dowd's dark, disquieting music will reach a wider audience in 1998—and that's the

best news we could have received for the holidays. If you haven't heard "Wrong Side Of Memphis" yet (and, given its limited distribution so far, you probably haven't), take advantage of Checkered Past's wider release. We're sure you haven't heard anything quite like it.

THE BOARDWALK REVISITED: It was too easy to take Ted Hawkins for granted. For years, Hawkins sang for spare change on the oceanic boardwalk in Venice, Calif. Then, after the Third Street Promenade in nearby Santa Monica became the commercial hub of L.A.'s west side, he relocated there. Week in and week out, you could find Hawkins sitting on an upended milk crate with a brass spittoon (for tips) on the sidewalk nearby, playing his beat-up guitar with a gloved hand, hawking out his own songs and a vast repertoire of covers in a hoarse yet powerful voice that could be heard for a city block.

Hawkins died of complications from a stroke on New Year's Day 1995, months after Geffen had released his first major-label album, "The Next Hundred Years" (Billboard, Jan. 14, 1995). Later that year, the indie label Evidence Music in Conrobsocok, Pa., issued "Songs From Venice Beach," a CD drawn from 1985 sessions by Hawkins, who also cut two widely praised albums for Rounder Records during the '80s (Billboard, Nov. 26, 1990).

Evidence VP Jerry Gordon is a true believer in Hawkins' music, and on Jan. 18, the label will release "The Final Tour," a delectable set of hitherto unreleased 1995 concert performances by Hawkins, who embarked on his most extensive

road work that year to support the Geffen album. Evidence secured the tapes from Geffen and compiled the album in cooperation with Hawkins' manager, Nancy Meyer of the Cameron organization, and his widow, Elizabeth Hawkins.

"The Final Tour" will hit stores at a prohibitive time: On the same date, Rhino Records will release the first comprehensive Hawkins retrospective, the 20-track "Suffer No More: The Ted Hawkins Story."

Gordon sent *Declarations of Independents* an advance copy of "The Final Tour," and it's a beauty. Drawn from shows in Santa Monica (at McCabe's Guitar Shop), the University of Wisconsin in Madison, and a club in Wenatchee, Wash., it

captures Hawkins at his potent best. The singer offers such stirring originals as "Watch Your Step," "Surely You're Sick," and "Ladder Of Sorrows" and typically rousing covers of Webb Pierce's "There Stands The Glass," Jesse Winchester's "Biloxi," and John Fogerty's "Long As I Can See The Light."

Hawkins' music will also be featured in a different context this month: His studio version of "There Stands The Glass" will be included on "From Where I Stand: The Black Experience In Country Music," a three-CD compilation from the Country Music Foundation, to be released Jan. 27 through Warner Bros.

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Billboard **TOP POP CATALOG ALBUMS** **JANUARY 10, 1998**

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WASNA GO?
You could've won the new edition *Band Of Gypsies CD*, plus a limited edition poster. If you know who opened for the band that fateful New Year's Eve, fax this strip with your name, mailing address and the invoice. No. 211 692 1294 by Friday, January 23.

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Billboard **TOP POP CATALOG ALBUMS** **JANUARY 10, 1998**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BACKLIST REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

WEEK	LAST WEEK	ARTIST	ALBUM	TITLE	WEEKS ON CHART
1		KENNY G	MIRACLES—THE HOLIDAY ALBUM	MIRACLES	58
2	2	MANNHEIM STEAMROLLER A	CHRISTMAS IN THE AIRE	CHRISTMAS IN THE AIRE	38
3	1	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES	CHRISTMAS EVE AND OTHER STORIES	38
4	4	MARIN CAREY	MERRY CHRISTMAS	MERRY CHRISTMAS	42
5	13	METALLICA	METALLICA	METALLICA	333
6	7	PINK FLOYD	THE WALL	THE WALL	456
7	9	SOUNDTRACK A	GREASE	GREASE	240
8	14	PINK FLOYD	DARK SIDE OF THE MOON	DARK SIDE OF THE MOON	384
9	15	FLEETWOOD MAC	GREATEST HITS	GREATEST HITS	264
10	27	NO DOUBT	TRAGIC KINGDOM	TRAGIC KINGDOM	10
11	23	ALAN JACKSON	THE GREATEST HITS COLLECTION	THE GREATEST HITS COLLECTION	114
12	24	MANNHEIM STEAMROLLER A	CHRISTMAS	CHRISTMAS	208
13	26	ELTON JOHN	GREATEST HITS	GREATEST HITS	805
14	28	MANNHEIM STEAMROLLER A	A FRESH AIRE CHRISTMAS	A FRESH AIRE CHRISTMAS	8
15	31	BOB MARLEY AND THE WALLERS	LEGEND	LEGEND	446
16	25	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	GREATEST HITS	12
17	29	SHANIA TWAIN	THE WOMAN IN ME	THE WOMAN IN ME	148
18	8	METALLICA	WHEN MY HEART FINDS CHRISTMAS	WHEN MY HEART FINDS CHRISTMAS	43
19	43	SUBLINE	40 QZ TO FREEDOM	40 QZ TO FREEDOM	5
20	27	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	DISNEY'S CHRISTMAS COLLECTION	11
21	26	VARIOUS ARTISTS	JOCK JAMES VOL. 1	JOCK JAMES VOL. 1	1
22	26	METALLICA	AND JUSTICE FOR ALL	AND JUSTICE FOR ALL	427
23	38	SARAH McLACHLAN	FUMBLING TOWARDS ECSTASY	FUMBLING TOWARDS ECSTASY	17
24	33	JAMES TAYLOR	GREATEST HITS	GREATEST HITS	375
25	45	BEASTIE BOYS	LICENSED TO ILL	LICENSED TO ILL	15
26	45	ALANIS MORISSETTE	JAGGED LITTLE PILL	JAGGED LITTLE PILL	131
27	35	NAT KING COLE	THE CHRISTMAS SONGS	THE CHRISTMAS SONGS	69
28	31	MICHAEL BOLTON	THIS IS THE TIME—THE CHRISTMAS ALBUM	THIS IS THE TIME—THE CHRISTMAS ALBUM	32
29	29	VINCE CLARABO	A CHARLIE BROWN CHRISTMAS	A CHARLIE BROWN CHRISTMAS	19
30	28	SOUNDTRACK A	THE LITTLE MERMAID	THE LITTLE MERMAID	66
31	38	JIMMY BUFFETT	CHRISTMAS ISLAND	CHRISTMAS ISLAND	79
32	37	KENNY ROGERS	THE GIFT	THE GIFT	31
33	33	FLEETWOOD MAC	RUMOURS	RUMOURS	156
34	46	JIMMY BUFFETT	SONGS YOU KNOW BY HEART	SONGS YOU KNOW BY HEART	25
35	36	JIMI HENORIX	THE ULTIMATE EXPERIENCE	THE ULTIMATE EXPERIENCE	207
36	34	METALLICA	MASTER OF PUPPETS	MASTER OF PUPPETS	175
37	41	JOHN DENVER	JOHN DENVER'S GREATEST HITS	JOHN DENVER'S GREATEST HITS	183
38	41	EAGLES	HELL FREEZES OVER	HELL FREEZES OVER	181
39	28	MANESSA WILLIAMS	STAR BRIGHT	STAR BRIGHT	156
40	39	BILLY JOEL	GREATEST HITS VOL. 1 & II	GREATEST HITS VOL. 1 & II	215
41	39	SUSHI	SOOTEN STONE	SOOTEN STONE	81
42	31	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS	A VERY SPECIAL CHRISTMAS	81
43	41	YOM PLETTY	THE HEARTBREAKERS	THE HEARTBREAKERS	21
44	42	GARTH BROOKS	NO FENCES	NO FENCES	231
45	42	MASTER P	GHELTOS TRYING TO KILL ME	GHELTOS TRYING TO KILL ME	5
46	41	VAN MORRISON	THE BEST OF VAN MORRISON	THE BEST OF VAN MORRISON	264
47	48	CELINE DION	THE COLOUR OF MY LOVE	THE COLOUR OF MY LOVE	284
48	47	LYNYRD SKYNYRD	SKYNYRD/THEIR GREATEST HITS	SKYNYRD/THEIR GREATEST HITS	37
49	48	STEVE RAY WAUGHAN AND DOUBLE TROUBLE	GREATEST HITS	GREATEST HITS	31

Merchants & Marketing

NEW MEDIA COS. TAKE THE PLUNGE
(Continued from page 47)

against World Wide Web sites that were allowing users to download unauthorized tracks by acts like the Beatles and Nirvana.

The music industry cited President Clinton's signing of the No Electronic Theft Act as a major victory. The new law prevents individuals from downloading copyrighted material over the Internet, even if they claim no profit from the activity.

Meanwhile, digital copyright treaties (the WI Intellectual Property Organization [WIPO] Copyright Treaty and the WIPO Performances and Phonograms Treaty) introduced in the House of Representatives and the Senate ran headlong into debate, thanks to policies contradictory to Europe's Copyright Directive. Telephone, Internet, and online service provider companies have also been calling for changes.

Hoping to at least partly uncheck music use over the Net, BMI launched its anti-piracy search and retrieval unit, MusicBot, to track the use of music online.

FAN-ING THE FLAME

Fan sites also came under fire this year, as labels took issue with the previously unchecked use of audio and video samples and other copyrighted materials. One management company litigation sparked a major debate when it threatened legal action against more than 100 fan sites using unauthorized material.

Fans also seemed pesky to labels when they started leaking material from albums that had not yet been released commercially. U2's entire "Pop" album was unofficially leaked online by Hans Network balled up its content coverage this year by aligning with companies like CINET and the Microsoft Network.

Network Computer Inc., which is owned jointly by Oracle and Netscape, also moved forward, partnering with communications company Scientific Atlanta to develop interactive television applications for the latter's set-top units.

HURDLES CLEARED

After suffering an image crisis related to the use of its name in '96, enhanced CDs (ECDs) staged a rally this year. Major labels relinquished the format and committed themselves to its development.

Sony boosted its participation in the ECD market, promising to add multimedia content to a greater number of albums issued by its affiliate labels.

Major players such as EMI, Atlantic Records, and Sony Music also found a new revenue stream by offering software for Internet service providers like Earth Link, Prodigy, and AOL, on top portions of their CD/DVD-ECD releases.

Another hurdle was cleared last year as companies like IBM, Toshiba, and Pioneer Electronics began selling the first generation of DVD-ROM players. While the hardware rollout suffered its share of setbacks last year due to concerns over copyright and compatibility, the year turned around because of the limited number of software programs developed for the format.

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YEAR IN VIDEO

Sell-Through Catches Up to Rental, And Anything Goes

BY SETH GOLDSTEIN

The deed is done: Sell-through and rental had equal shares of a \$14 billion to \$15 billion retail market in 1997. Rental surrendered its lock on first place, and the significance of that surrender isn't lost on the food chain stretching from suppliers to distributors, retailers and the public.

In fact, the business lops shifted to Best Buy, Wal-Mart, Suncoast, Tower Video and the like, while movie hundreds of millions of copies—old movies and new—every year. "Rentals," the dominant force in the Video Software Dealers Assn., have never cottoned to sell-through, except of "previously viewed" cassettes.

There are exceptions, even big ones trying to retroactively register the rental cash cow. Several are considering revenue-sharing variants of Rentrak's pay-per-transaction scheme—including Warner Home Video, which in November instituted a complex bonus scheme that would give retailers who achieve goals free goods equal to 20% of purchases.

SAVING A SINKING SHIP

Various studios spent much of 1997 trying to retroactively register the rental cash cow. Several are considering revenue-sharing variants of Rentrak's pay-per-transaction scheme—including Warner Home Video, which in November instituted a complex bonus scheme that would give retailers who achieve goals free goods equal to 20% of purchases.

However, many observers consider such programs akin to rearranging the deck chairs on the Titanic. Rental will continue to founder, they predict, unless sell-through comes to the rescue. According to New York consultant Alexander & Associates, a revival in the fourth quarter of 1997 and beyond rests on the success of a dozen or so direct-to-sell-through titles like "The Lost World: Jurassic Park" and "Men in Black." Sell-through stores stacked up on these movies, giving customers what they wanted, and simultaneously helped replace diminished mass-merchant purchases. Wal-Mart and Kmart haven't lost their taste for sell-through, but they are experiencing trouble digesting the flood of action-adventure movies and com-

edies, many of them R-rated, replacing family favorites.

"Those categories haven't generated the same purchase appetite," notes Alexander president Bob Alexander. At the same time, home video "has been over-supplied with children's product." The only big theatrical title in 1997 to meet all the old requirements is Disney's "George Of The Jungle."

Alexander thanks the miss mer-



"Soul Food" satisfies the sell-through appetite.

chandise, which usually carry 35% to 40% of holiday sell-through volume, "haven't made the transition yet. They're still right in the middle." Until the chameleon is complete, rental is likely to take up some of the slack, in his view. On the eve of the holiday season, Alexander predicted that nearly 50 million copies of the eight direct-to-sell-through features that each grossed \$100 million or more theatrically would be rented heavily.

However it's done, Hollywood is counting on low prices to move product. Exhibit A was the flood of direct-to-sell-through releases that hit the market in the fourth quarter or have been announced for early 1998. Long gone are the days when a mainstream theatrical release had to box \$100 million or more at the box office to qualify for under-\$25 video release. Nowadays, almost anything goes.

Consider "Soul Food," which grossed under \$50 million. 20th Century Fox Home Entertainment didn't hesitate announcing a family movie with an all-black cast for sell-through. The reason wasn't hard to fathom: In 1996, Fox racked up sales of between 4 million and 5 million copies of "Waiting To Exhale," another all-black feature with cross-over appeal. The studio sees no problem in lightning striking twice. Both titles are R-rated, once an anomaly to the mass merchants.

New Line Home Video pondered sell-through for PG-13-rated

"Austin Powers, International Man Of Mystery" before deciding to take the \$5 million title to rental. The decision by Warner has been mixed. Sources indicate orders were under budget.

Fox and others eager to exploit Disney's home video success of leaving money on the table, since a good rental harvest could always be followed by a healthy crop of repriated cassettes at 30 months later. That's no longer guaranteed: More than ever, pricing starts at \$20 and drops, in stages, to under \$10. Perhaps the best example of the impact sell-through can have on the bottom line is Columbia TriStar Home Video.

The 1997 poster child for aggressive marketing, the studio is enjoying the fruits of three potent releases, "Men In Black," "My Best Friend's Wedding" and "Air Force One." Sales of the first two have hoisted Columbia a couple of notches above its 1996 fall-plunge finish in the home-video revenue sweepstakes. The third will be a presidential takeoff in 1998. For Columbia, it's 180 degrees away from rental.

Once the laggard in sell-through, the studio is pursuing sales, occasionally with titles that never would have qualified before. In the old days, "Buddy," the movie about a baby gorilla raised by an eccentric scientist that grossed \$11 million, would have been rental fodder. When it hit stores in January, "Buddy" will carry a \$14.95 minimum advertised price.

Limited theatrical exposure—a couple of weeks on a handful of screens—once gave B movies a rental sheen. Columbia followed that strategy for "Aaron's Magic Village," an animated adaptation of Jane Yolen's children's children's stories, yet released it instead at \$19.95 suggested list. Warner Home Video gave similar treatment to a boy-and-dog feature, "Shibbi," and moved 2.5 million to 3 million copies.

Warner and Fox remain sell-through powerhouses, but Disney still leads it over everyone. A Buena Vista Home Video press book issued recently lays out a release schedule through March. While no longer in its previous years, the lineup is potent enough to lead off pretenders to the throne.

The big confrontation will be between the cassette resuse of the title "Anastasia," and the release of Fox's "Anastasia," its first animated feature.

Some vendors are pulling back rates to face the bruising competition of shelf space. "Entertainment Weekly" and "Teen" Magazines, for example, which has had a strong video presence for years, has reduced its roster of titles to a few. "Entertainment Weekly" says senior VP David Graf: Home video "is just another form of syndication. We've changed our way of doing business." ■

Top Video Sales

Pos. TITLE—(Distributing Label)

- 1 RIVERDANCE - THE SHOW—Columbia TriStar Home Video
- 2 THE END OF THE DANCE—PolyGram
- 3 INDEPENDENCE DAY—FoxVideo
- 4 JERRY MAGUIRE—Columbia
- 5 LOT DALKATIANS—Buena Vista Home Video
- 6 SPACE JAM—Warner Home Video
- 7 TOP STORY—Buena Vista Home Video
- 8 BARRIE—Buena Vista Home Video
- 9 STAR WARS TRILOGY - SPECIAL EDITION—FoxVideo
- 10 THE NUNCKBACK OF NOTRE DAME—Buena Vista Home Video
- 11 FARGO—PolyGram Video
- 12 THE NUTTY PROFESSOR—Universal Studios Home Video
- 13 MISSIN': IMPOSSIBLE—Universal Studios Home Video
- 14 SPANISH—Warner Home Video
- 15 GREASE—Paramount Home Video
- 16 THE ROCK—Buena Vista Home Video
- 17 FARRAN FAWCETT: ALL OF ME—Universal Music Video Dist.
- 18 TWISTER—Warner Home Video
- 19 PLAYBOY VOLUNTUOUS VIDEOS—Universal Music Video Dist.
- 20 SLEEPING BEAUTY—Buena Vista Home Video
- 21 JURASSIC PARK—Universal Studios Home Video
- 22 DAS BOOT - THE DIRECTOR'S CUT—Columbia TriStar Home Video
- 23 PINK FLAMINGOS—Warner Home Video
- 24 JAMES AND THE GIANT PEACH—Buena Vista Home Video
- 25 FUN AND FANCY FREE—Buena Vista Home Video
- 26 LIAR LIAR—Universal Studios Home Video
- 27 MATILDA—Columbia TriStar Home Video
- 28 311: ENLARGED TO SHOW DETAIL—PolyGram Video
- 29 JUNGLE 2 JUNGLE—Buena Vista Home Video
- 30 VERTEGO—Universal Studios Home Video
- 31 THE FIRST WIVES CLUB—Paramount Home Video
- 32 RAPPY GILMORE—Universal Studios Home Video
- 33 POON'S GRAND ADVENTURE—Buena Vista Home Video
- 34 CASINO—Universal Studios Home Entertainment
- 35 I'M OUT IT—Priority Video
- 36 BRAVEHEART—Paramount Home Video
- 37 THE BRIDGE—Warner Home Video
- 38 FLY AWAY HOME—Columbia TriStar Home Video
- 39 FLEETWOOD MAC: THE DANCE—Warner Reprise Video



RIVERDANCE: No. 1 Video Sales

- 40 PLAYBOY CELEBRITY CENTERFOLD: SMANNON TWEED—Universal Music Video Dist.
- 41 48 HRS: THE LAST SHOUT—PolyGram Video
- 42 WILLIAM SHAKESPEARE'S ROMEO & JULIET—FoxVideo
- 43 DUNE—Universal Studios Home Video
- 44 ET: THE EXTRA-TERRESTRIAL—Universal Studios Home Video
- 45 THUG IMPERIAL - TURP CANAKUR STORY—Rena Entertainment
- 46 CPSC: TOO HOT FOR TV—MVP Home Entertainment
- 47 THE GODFATHER—Paramount Home Video
- 48 PLAYBOY'S SPRING BREAK—Universal Music Video Dist.
- 49 PLAYBOY: 1997 PLAYMATE OF THE YEAR—Universal Music Video Dist.
- 50 THE WALLACE AND GROMIT GIFT SET—FoxVideo
- 51 WALLACE AND GROMIT: A CLOSE SHAVE—FoxVideo
- 52 THE JUNGLE BOOK: 30TH ANNIVERSARY—PolyGram Video
- 53 OLIVER & COMPANY—Buena Vista Home Video
- 54 ALANIS MORISSETTE: JAGGED LITTLE PILL LIVE—Warner Reprise Video
- 55 THE ROLLING STONES RDX & KILL CIRCUUS—ABC Video
- 56 THE JUNGLE BOOK: 30TH ANNIVERSARY—Buena Vista Home Video
- 57 HONEY, WE SHRUNK OURSELVES—Universal Music Video
- 58 THE SPY—Paramount Home Video
- 59 PLAYBOY'S TWINS & SISTERS—Universal Music Video Dist.
- 60 BATMAN & ROBIN—Warner Home Video
- 61 THE ADVENTURES OF PINOCCHIO—Warner Home Video
- 62 CASPER: A SPRETTED BEGINNING—FoxVideo
- 63 DIANA: THE PEOPLE'S PRINCESS—MVP Home Entertainment
- 64 12 MONKEYS—Universal Studios Home Video

Continued on page 63

video sales

The 1997 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 7, 1996, issue through the Nov. 29, 1997, issue. The exception of the Top Music Video chart, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published chart. Year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the eligibility period.

The year-end rankings for the Top Music Video chart are based on actual sales figures. The year-end ranking for each week the title appeared on the 40-position chart, including the weeks the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network, Billboard Online and SoundScan in the weeks it is not published.

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 ne, Inc. TDK Corporation Technidisc Tecno CD National Tape & Disc Inc.
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THE BREAK in VIDEO

DVD vs. DIVX Just As The New Format Makes Its Big Debut, An "Evil Twin" Is Ready To Rumble

BY SETH GOLDSTEIN

Supporters of DVD must often feel like asking that Job-like query, "With friends like these, who needs enemies?" Here's a spanking-new home-entertainment format, ready to enjoy its first Christmas selling season—only to be undercut by a new home-entertainment format from the same hi-tech stable.

It's no matter that Divx, once known as Zoom TV, won't be in stores any earlier than the second half of 1998. The very announcement of the partnership, a responsible system conflates a marketplace already chock-full of ways to watch movies. DVD has had enough trouble getting into stores and still lacks the participation of two Hollywood studios—20th Century Fox and Paramount.

In fact, DVD and Divx (a joint venture of Circuit City Stores and Los Angeles entertainment law firm Ziffren, Brittenham, Branca & Fischer) are in a relationship bizzare even by Hollywood standards. Because it would allow customers to bypass its members, Video Software Dealers Assn. president Jeffrey Eves described Divx as DVD's "evil twin" in the advance text of the 1997-98 industry speech delivered during the VSDA conference in Las Vegas in July.

Nevertheless, Circuit City chairman Richard Sharp has said DVD and Divx can coexist. Divx, at the very least, benefits from the DVD hoopla now spreading into the consumer press. But Sharp has also made it clear he thinks DVD is taking in the marketplace just months after its debut.

In a *New York Times* story describing both formats, Sharp said only 50,000 DVD players had sold by mid-October. The analysis may not hold up, however.

Sharp's figures were well below the DVD camp's estimate of 100,000 to 120,000 units in consumer hands and trailed the Consumer Electronics Manufacturers Assn.'s report that 300,000 players had been delivered to retailers since March. Trade observers agree it's likely 50% have sold through. CEMA projects a shipment of 400,000 players for calendar 1997.

The count is nowhere near the 2 million anticipated by starry-eyed manufacturers a year ago, but it's good enough for CEMA to proclaim

DVD as a new-technology winner. Noting that VCRs didn't top 200,000 units until 1977, two years after the first Betamax went on sale, CEMA says that, by DVD's second anniversary, deliveries will top 1.4 million—six times the comparable achievements of CD players.

DVD and Divx are expected to have an intramural face-off at CEMA's International Consumer Electronics Show in Las Vegas, Jan. 8-11. The DVD Video Group, with more than 30 full and associate members, has taken a 900-square-foot booth to exhibit every player and as much software as the space will hold, says spokeswoman Amy

Spiegelberg and Lucasfilm's George Lucas have been concerned that, without proper encoding, discs could be used to make picture-perfect copies. Many in Hollywood doubt DV's copy protection is fool-proof—precisely why Lucas has prevented Paramount from releasing his "Indiana Jones" titles and Fox his "Scar Wars" trilogy, sources indicate. Divx, which borrows stringent copy controls, might be the answer, and the big winner.

DVD currently is the undisputed front-runner. With the field to itself, the DVD Video Group has launched a promotional effort to win the consumers' hearts, minds and purchasing power.

One obstacle DVD must overcome is the perception that relatively few titles are available. The majors, except for Warner and Columbia, have been slow to ship. Independent suppliers, however, led by Simlar Entertainment in Minneapolis, are rushing to fill the gap, in effect grabbing sales before Hollywood exercises its usual dominance.

DVG has established a Web site (www.dvdvideogroup.com), which listed more than 600 DVD programs as of early November.

Disney is ignoring its animation classics, which may be slated for Divx, but nonetheless will be giving consumers fair value. Five of the titles each grossed more than \$100 million at the box office, among them "Ransom," "Phenomenon" and "George Of The Jungle," the other three—"Timon & Pumbaa," "Home-ward Bound," "The Incredible Journey" and "Nightmare Before Christmas"—were solid performers.

"George Of The Jungle" and "Air Force One" are scheduled to be released day-and-date with the VHS editions—further indication the studios are taking DVD seriously.

But it is serious enough? Not according to Boston-based Forrester Research. In a study entitled "DVD's New Content Model," Forrester argues that DVD will be a snafu—in personal computers. It estimates the installed base in 2002 for PCs equipped with DVD-RAM will total 53.5 million units. More than 18,000 programs should be available to feed those drives, says Forrester senior analyst Mark Hardie, who wrote the report. The number of stand-alone DVD players will reach 5.1 million, serving about 8,900 titles.

Hardie doubts the potential is much greater. He writes, "The only bulls-eye for DVD-Video will be the nearly 1 million U.S. market segments defined as 'affluent technology optimists.'"

Hardie maintains, "VHS still wins hands-down" when consumers factor in the expense of another player and a second software library. And, while he likes the Divx concept, he thinks the exchange is wrong because "it's being done combatively."



Donner DVG is hosting a party Jan. 9 that should draw most of its membership, including the newest studio addition, Disney's Buena Vista Home Video.

Buena Vista, meanwhile, is one of four studios that have announced support for Divx, which should also have a presence at CES. Divx Entertainment, the developer, had planned its own exhibit, displaying a working prototype in public for the first time. However, Zenith likely will host demonstrations of the Divx player it's preparing to manufacture.

As to what the hardware will play, Divx Entertainment plans to announce during the show the first 100 titles from Disney, Universal, Paramount, DreamWorks and perhaps others. DreamWorks has little going for it except "The Peacemaker," but studio partner Steven Spielberg also owns Amblin Entertainment and an impressive roster of titles that sit astral and home video distributors, Universal and Columbia TriStar, would dearly love to have on five-inch discs.

The question is, which format? Earlier, Amblin cancelled Universal's release of five features already announced for DVD, including "Jurassic Park," "Back To The Future," "Casper," "The Flintstones" and "Land Before Time." Later, Amblin pulled the plug on Columbia's "Men In Black." The reason is piracy.

Top Recreational Sports Videos

Pos. TITLE—Program Supplier

- 1 MICHAEL JORDAN: ABOVE & BEYOND—FairVideo (CBS/Fox)
- 2 THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS—Orion Home Video
- 3 MICHAEL JORDAN: AIR TIME—FairVideo (CBS/Fox)
- 4 THE 1996 WORLD SERIES—Orion Home Video
- 5 MICHAEL JORDAN: COME FLY WITH ME—FairVideo (CBS/Fox)
- 6 NBA AT 50—FairVideo (CBS/Fox)
- 7 MIKE TUDOS: IN THE HIDE—Orion Home Video
- 8 TIGER WOODS: SON, HERO & CHAMPION—FairVideo (CBS Video)
- 9 DALLAS Cowboys: SUPER BOWL XXX CHAMPIONS—PolyGram Video
- 10 MICHAEL JORDAN'S PLAYGROUND—FairVideo (CBS Video)
- 11 SUPER SLUGGERS—Orion Home Video
- 12 THE OFFICIAL 1996 NBA FINALS VIDEO—FairVideo (CBS/Fox)
- 13 MICHAEL JORDAN: THE ULTIMATE COLLECTION—FairVideo (CBS/Fox)
- 14 THE ULTIMATE FIGHTING CHAMPIONSHIP #1—Vidmark
- 15 MUHAMMAD ALI: THE WHOLE STORY—Warner Home Video
- 16 GREEN BAY PACKERS: SUPER BOWL XXXI CHAMPIONS—PolyGram Video



MICHAEL JORDAN: No. 1 Recreational Sports Video

- 17 FINSTROPE DESTINY—Orion Home Video
- 18 DREAM TEAM FISHING FOR THE GOLD—FairVideo (CBS/Fox)
- 19 BOK GOES 1996—Victory
- 20 THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO—FairVideo (CBS/Fox)

Top Recreational Sports Video Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Checked Titles)

- 1 FOXVIDEO (CBS/FOX) (23)
- 2 DEIRDRE HOWE VIDEO (7)
- 3 POLYGRAM VIDEO (14)
- 4 MPI HOME VIDEO (2)
- 5 FOXVIDEO (CBS VIDEO) (1)



Top Health And Fitness Videos

Pos. TITLE—Program Supplier

- 1 THE FIRM: ABS, HIPS & THIGHS SCULPTING—BMG Video
- 2 THE FIRM: AEROBIC INTERVAL TRAINING—BMG Video
- 3 THE GARHD WORKOUT: FITNESS WITH FLAMA—Sony Music Video
- 4 CRUNCH: FAT BUSTER PLUS—Anchor Bay Entertainment
- 5 THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING—BMG Video
- 6 THE GARHD WORKOUT: HIP HOP AEROBICS—Sony Music Video
- 7 THE FIRM: FIRM CARDIO—BMG Video
- 8 THE FIRM: LOWER BODY SCULPTING—BMG Video
- 9 THE FIRM: TIME CRUNCH WORKOUT—BMG Video
- 10 THE GARHD WORKOUT: STRENGTH AND FITNESS—Sony Music Video
- 11 THE FIRM: BODY SCULPTING BASICS—BMG Video
- 12 THE FIRM: FIRM STRENGTH—BMG Video
- 13 THE FIRM: 5 GAY ARS—BMG Video
- 14 THE FIRM: THE HARE WORKOUT—BMG Video
- 15 THE FIRM: THE TORToise—BMG Video
- 16 THE FIRM: LOW IMPACT AEROBICS—BMG Video



THE FIRM: No. 2 Health & Fitness Video

- 17 THE FIRM: HOT-50-TOUGH AEROBICS—BMG Video
- 18 THE FIRM: TOUGH AEROBIC MIX - FIRM PARTS—BMG Video
- 19 YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS—Healthy Arts
- 20 CHRY CRAWFORD: THE NEXT CHALLENGE—GoodTimes Home Video

Top Health And Fitness Video Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Checked Titles)

- 1 BMG VIDEO (15)
- 2 SONIC MUSIC VIDEO (4)
- 3 ANCHOR BAY ENTERTAINMENT (2)
- 4 WARNERBROS ENTERTAINMENT (6)
- 5 GOODTIMES HOME VIDEO (2)



#1

#

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The YEAR in VIDEO

Video in the U.K.

A Vid-Friendly Government Acknowledges And Encourages The Industry's "Enormous Scope."

BY SAM ANDREWS

LONDON—Tony Blair's new Labour government has created an atmosphere of fresh hope in the U.K. video industry with its ascent on closer communication with a business regarded by the previous administration as little more than lease merchants.

In a November speech to the British Video Association, Chris Smith, who holds the newly created position of secretary of state for culture, media and sports, stressed not only the importance of the £1.2 billion (\$1.92 billion) video industry to the economy but also its role in lifting Labour's policy of access for all to culture.

"Video's role in promoting access to things of quality is actually uncontroversial if you look at the figures," says Smith. "Eighty-two percent of British households now own a video recorder. In 1990, cinema admissions reached 123 million during the course of the year but, in the same year, 645 million videos were rented. That demonstrates to us an enormous scope on the part of the video industry."

Smith promised that the U.K. video industry, the most censored in Europe, would now benefit from a more sensitive approach from the Labour government. "We will be looking to a regime of sensible regulation with a light touch," he says. And the minister has committed the government to early ratification of the WIPO (World Intellectual Property Organization) treaty, as well as further bilateral pressure on countries perceived to have a copyright piracy problem.

"This new approach is music to the ears of British distributors who have seen rental video sell-through once again come to the rescue of the overall U.K. video business this year, as a long-term decline begins to crumble the importance of the rental sector.

SELL-THROUGH SURGE.

The retail sector, according to the

statistics from the British Video Association, has grown approximately 10% this year, to £280 million, while video rentals, which rose last year for the first time since 1989, has declined between 5% and 7%, to £380 million.



The Official Video—Volume 1!—has sold in excess of 500,000 units. More album-based product is due out in or early '98, but these will probably pale before the numbers tallied up by "Spice—The Movie," released in cinema Dec. 26 and due for a June '98 video release.

Elsewhere, Warner is keen to point to the phenomenal ascent of the "Friends" television series on video, claiming sales of more than 2 million units.

Feature film, again reflecting the weakness of product, has not performed as well, but the notable exceptions have been "Independence Day" and the recent television remake of "101 Dalmatians."

Back-catalog initiatives have buoyed overall volumes, and there seems to be no end to the U.K. public's desire to buy new versions of the "Star Wars" trilogy, which on its third re-release in three years has to date sold another 2.1 million units.

The long-term decline in the video-rental business has made distributors ever more anxious to seek new revenue streams in the U.K. this year. Last year's gains—when the rental business overcame the downward slide for the first time since 1989—have not been sustained in an industry now looking at pay-per-view and video-on-demand to replace revenues lost from the traditional rental sector.

"Top-performing rental titles for the year to date are "The Rock," "Independence Day" and "Mission: Impossible," with the bank for the top distributor currently being

Continued on page 62

Top Video Rentals

Pos. TITLE—Distributing Label

- 1 FARGO—PolyGram Video
- 2 SCREAM—Buena Vista Home Video
- 3 DONNIE BRASCO—Columbia TriStar Home Video
- 4 SLING BLADE—Buena Vista Home Video
- 5 ABSOLUTE POWER—Warner Home Video
- 6 THE FIRST WIVES CLUB—Paramount Home Video
- 7 SLEEPERS—Warner Home Video
- 8 PHENOMENON—Buena Vista Home Video
- 9 RAMSOOM—Buena Vista Home Video
- 10 JERRY MAGUIRE—Columbia TriStar Home Video
- 11 THE LONG KISS GOODNIGHT—Warner Home Video
- 12 A TIME TO KILL—Warner Home Video
- 13 THE ROCK—Buena Vista Home Video
- 14 ERASER—Warner Home Video
- 15 THE DEVIL'S OWN—Columbia TriStar Home Video
- 16 THE NUTTY PROFESSOR—Universal Studios Home Video
- 17 COURAGE UNDER FIRE—FoxVideo
- 18 THE GHOST AND THE DARKNESS—Paramount Home Video
- 19 THE PEOPLE VS. LARRY FLYNT—Columbia TriStar Home Video
- 20 KINGPIN—Warner Home Video
- 21 INDEPENDENCE DAY—FoxVideo
- 22 MURDER AT 1600—Warner Home Video
- 23 NARS ATTACKS!—Warner Home Video
- 24 STRIPTEASE—Columbia TriStar Home Video
- 25 PRIVATE PARTS—Paramount Home Video
- 26 WILLIAM SHAKESPEARE'S ROMEO & JULIET—FoxVideo
- 27 MICHAEL—Warner Home Video
- 28 HESSED! IMPOSSIBLE—Paramount Home Video
- 29 PRIMAL FEAR—Paramount Home Video
- 30 DANTE'S PEAK—Universal Studios Home Video
- 31 TIM CUP—Warner Home Video
- 32 METRO—Buena Vista Home Video
- 33 THE FAN—Columbia TriStar Home Video
- 34 DAYLIGHT—Universal Studios Home Video
- 35 THE CABLE GUY—Columbia TriStar Home Video
- 36 THE BELIEF—Paramount Home Video
- 37 SWINGERS—Buena Vista Home Video

- 38 THE SAINT—Paramount Home Video
- 39 CRASH—Warner Home Video
- 40 CHAIN REACTION—FoxVideo
- 41 GLIMMER MAN—Warner Home Video
- 42 TRAINSPOTTING—Buena Vista Home Video
- 43 DRAGONHEART—Universal Studios Home Video
- 44 LAST MAN STANDING—Warner Home Video
- 45 JACK—Buena Vista Home Video
- 46 TOY STORY—Buena Vista Home Video



FIRST No. 1 Video Rental

- 47 THE CHAMBER—Universal Studios Home Video
- 48 STAR TREK: FIRST CONTACT—Paramount Home Video
- 49 ONE FINE DAY—FoxVideo
- 50 FLEED—Warner Home Video
- 51 LIAR LIAR—Universal Studios Home Video
- 52 THE ARRIVAL—Live Home Video
- 53 2 DAYS IN THE VALLEY—Warner Home Video
- 54 EXTREME MEASURES—Columbia TriStar Home Video
- 55 THE ENGLISH PATIENT—Buena Vista Home Video
- 56 BIG MIGHTY—Columbia TriStar Home Video
- 57 THE ISLAND OF DR. MOREAU—Warner Home Video
- 58 BEAUTIFUL GIRLS—Buena Vista Home Video
- 59 ESCAPE FROM L.A.—Paramount Home Video
- 60 THAT THING YOU DO!—FoxVideo
- 61 EMMA—Buena Vista Home Video
- 62 SMINE—Warner Home Video
- 63 SET IT OFF—Warner Home Video
- 64 FATHER'S DAY—Warner Home Video
- 65 LINDY STAR—Columbia TriStar Home Video
- 66 THE BIRDCAVE—Warner Home Video
- 67 VOLCANO—FoxVideo
- 68 SUPERCOOL—Buena Vista Home Video
- 69 SECRETS & LIES—FoxVideo
- 70 EVERYONE SAYS I LOVE YOU—Buena Vista Home Video
- 71 THE PREACHER'S WIFE—Buena Vista Home Video
- 72 BULLYBROOF—Universal Studios Home Video
- 73 THE MIRROR HAS TWO FACES—Columbia TriStar Home Video
- 74 MARVIN'S ROOM—Buena Vista Home Video
- 75 LI POSTINO (THE POSTMAN)—Buena Vista Home Video

- 76 SPACE JAM—Warner Home Video
- 77 TWISTER—Warner Home Video
- 78 EVITA—Buena Vista Home Video
- 79 SUI DALMATIANS—Buena Vista Home Video
- 80 BEAVIS AND BUTT-HEAD DO AMERICA—Paramount Home Video
- 81 MOTHER—Paramount Home Video
- 82 FOOLS RUSH IN—Columbia TriStar Home Video
- 83 MULTIPLE CITY—Columbia TriStar Home Video
- 84 THE CRAFT—Columbia TriStar Home Video
- 85 ANACONDA—Columbia TriStar Home Video
- 86 INVENTING THE ABBOTTS—FoxVideo
- 87 BEVERLY HILLS NINJA—Columbia TriStar Home Video
- 88 ROSEWOOD—Warner Home Video
- 89 JUNGLE 2 JUNGLE—Buena Vista Home Video
- 90 VEGAS VACATION—Warner Home Video
- 91 EDDIE—Buena Vista Home Video
- 92 BOUND—Republic Pictures Home Video
- 93 JACKIE CHAN'S FIRST STRIKE—Warner Home Video
- 94 MEAVEN'S PRISONERS—Warner Home Video
- 95 MAXIMUM RISK—Columbia TriStar Home Video
- 96 THE FLECK—Warner Home Video
- 97 BREAKDOWN—Paramount Home Video
- 98 FIERCE CREATURES—Universal Studios Home Video
- 99 MICHAEL COLLINS—Warner Home Video
- 100 FIRST KID—Buena Vista Home Video

Top Video Rentals Labels

Pos. LABEL (No. Of Charted Titles)

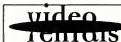
- 1 COLUMBIA TRISTAR HOME VIDEO (38)
- 2 WARNER HOME VIDEO (21)
- 3 PARAMOUNT HOME VIDEO (19)
- 4 FOXVIDEO (20)
- 5 MIRAMAX HOME ENTERTAINMENT (19)
- 6 UNIVERSAL STUDIOS HOME VIDEO (20)
- 7 NEW LINE HOME VIDEO (23)
- 8 TOUCHSTONE HOME VIDEO (10)
- 9 HOLLYWOOD PICTURES HOME VIDEO (11)
- 10 MGM/UA HOME VIDEO (8)



Top Video Rentals Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 WARNER HOME VIDEO (64)
- 2 BUENA VISTA HOME VIDEO (59)
- 3 COLUMBIA TRISTAR HOME VIDEO (38)
- 4 PARAMOUNT HOME VIDEO (19)
- 5 FOXVIDEO (20)



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Warner Bros. Family Entertainment

The Year in Video

Repackaged And Re-Released

Catalog Titles Generate The Lion's Share Of Suppliers' Revenue

BY EILEEN FITZPATRICK

His like "Men In Black" and "The Lost World" may drive customers into stores and rack up millions in sales, but it's catalog sales that really drive profits for retailers and suppliers.

On average, between 50% and 60% of a supplier's revenue is generated by catalog titles, which can be reprinted, re-released or obscure movies dug up from the studio vaults.

While many titles, like a reprinted "Scream" or "The Wizard Of Oz," can stand alone in the market, every supplier has created lines of catalog product in an attempt to brand lesser-known titles. Some lines emphasize pricing, such as Paramount Home Video's long-standing "Great Movies. Great

Prices," an immense collection of 114-98 product, and Anchor Bay Entertainment's "Perfect Price," a series of titles priced at \$3.99.

Other studios try to entice buyers with distinctive catchlines, such as 20th Century Fox Home Entertainment's "Premiere Series," a collection of recent hits featuring star names also priced at \$14.98, or Universal Studios Home Video's "Mature Series," which features the "Buck Jones" cowboy series.

"The king of catalog, MGM Home Entertainment, has come up with its simplest catalog promotion, called "MGM Musicals." Titles in the \$14.95 line include "West Side Story," "Gigi" and "Seven Brides For Seven Brothers."

"We're constantly working in conjunction with our sales force, and retailers want branded product lines," says Universal VP of

rest, says LIVE Home Video VP of sell-through Tim Fournier. "The rate of sale on any given promotion increases four to five times when titles are grouped together."

By far, Warner Home Video's 75th-anniversary promotion, which highlights more than 350 catalog videos, is the most ambitious program to date. Under the program, participating dealers will receive added return allowances, special pricing and extended billing.

Suppliers' commitment to branding product and creating franchises has become a top priority, but they also say many of the lines are based on retailer and consumer suggestions.

"We are constantly working in conjunction with our sales force, and retailers want branded product lines," says Universal VP of

marketing Charlie Katz. "It might be a director's power of a star's, but what gets the attention these packages get from the field."

In addition to the Mature Series, Universal is also creating the "Noir Collection," which will include the 1962 thriller "Cape Fear," "Double Indemnity" and Orson Welles' "Touch Of Evil." The collection, due in April, will include new pack-in titles, but the line's look as a collector's item.

Universal also has released "Universal Horror Classics," including several Lou Chaney features; "Universal Comedy Classics," featuring Abbott & Costello; and "Universal Cinema Classics," with "Two Years Before The Mast."



The "Noir Collection" has "A Touch Of Evil."

Back in 1991, LIVE was one of the first studios to create a budget catalog line priced at \$9.98 in extended-play mode.

"When we first started, under-\$10 product was considered inferior, but now these programs are completely necessary," says LIVE's Fournier. LIVE releases four catalog \$9.98 promotions per year under the "Super Series" line.

Anchor Bay's "Perfect Price" promotion now encompasses more than 250 titles, including Chuck Norris' "Delta Force" and Laurel & Hardy comedy classics.

"These are titles that used to be of strong fit and still are good business

for retail," says Anchor Bay VP of marketing Sandra Weisenauer. "It's a good way to clean up inventory and still offer a good value to the consumer." The supplier recently announced the "Independent Classics Collection," a \$19.98 line that includes "What's Up Tiger Lily" and "Stealth."

Most suppliers say that, while these lines do not sell millions of units, multiple lines with multiple titles add up quickly. "Not everything is going to sell as well as others," says Katz, "but they do add up."

Says Wherehouse Entertainment VP of video Lyn Duncan, "Every-unit is deep into the \$9.98 category; even if a title sells 10,000 units, everyone makes money."

Retailers and suppliers make more money on catalog because, even though prices are lower than new sell-through releases, the category is not subject to heavy discounting. "We certainly get a better margin on reprinted titles than we do for any Disney line or 'Men In Black,'" says one buyer at a major chain.

The demand for low-priced video product also has been increased by multi-release lines and clubs eager to fill their shelves.

"The mass merchants are into this big," says Fournier, "and have dedicated more space, which has resulted in more sales."

Most suppliers say it's easier to get more titles into stores if they are part of a line and can fit into promotional programs. "We're not saying 'They're looking for programs,'" says Katz, "and it creates a whole new opportunity for us to get in more titles."

Although the studios have mined thousands of titles from their archives, there's plenty more. "The vaults are full," says Katz, "It's just a matter of time before we find out how many we can work with and still be creative." ■

Top Kid Videos

Pos. TITLE—Distributing Label

- 1 **BAMBI**—Buena Vista Home Video
- 2 **THE HUNCHBACK OF NOTRE DAME**—Buena Vista Home Video
- 3 **DANCE AND GRONIT: A CLDSH SHAVE**—FoxVideo
- 4 **THE ARISTOCATS**—Buena Vista Home Video
- 5 **THE LAND BEFORE TIME IV**—Universal Studios Home Video
- 6 **SCHOOLHOUSE ROCK: AMERICA ROCKS**—Paramount Home Video
- 7 **OLIVER & COMPANY**—Buena Vista Home Video
- 8 **ALADDIN AND THE KING OF THE BEANS**—Buena Vista Home Video
- 9 **MARY-KATE & ASHLEY: HOTEL WHO-DOES-IT**—WarnerVideo Entertainment
- 10 **MARY-KATE & ASHLEY: CASE OF THE U.S. HAVY MYSTERY**—WarnerVideo Entertainment
- 11 **SARAH STREET: BEST OF ELMO**—Sony Wonder



BAMBI: No. 1 Kid Video

- 12 **MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE**—WarnerVideo Entertainment
- 13 **FUN AND FANCY FREE**—Buena Vista Home Video
- 14 **BARNEY'S MUSICAL SCRAPBOOK**—The Lyons Group
- 15 **FOUR'S GRAND ADVENTURE**—Buena Vista Home Video
- 16 **PDCANDITAS**—Buena Vista Home Video
- 17 **THE WALLACE AND GRONIT GIFT SET**—FoxVideo
- 18 **SCHOOLHOUSE ROCK: GRAMMAR ROCK**—Paramount Home Video
- 19 **GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP**—FoxVideo
- 20 **THE LIDDI KING**—Buena Vista Home Video
- 21 **SCHOOLHOUSE ROCK: MULTIPLICATION ROCK**—Paramount Home Video
- 22 **MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY**—WarnerVideo Entertainment
- 23 **BLEECHING BEAUTY**—Buena Vista Home Video

24 BARNEY'S SENSE-SATIONAL DAY

—The Lyons Group
25 **ROBERTA WALKER**—Paramount Home Video

Top Kid Video Labels

Pos. LABEL (No. Of Charted Titles)

- 1 **WALT DISNEY HOME VIDEO (26)**
- 2 **DUALSTAR VIDEO (7)**
- 3 **ABC VIDEO (5)**
- 4 **IBC VIDEO (4)**
- 5 **BARNEY HOME VIDEO (10)**



Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 **BUENA VISTA HOME VIDEO (27)**
- 2 **FOXVIDEO (14)**
- 3 **WARNERVIDEO ENTERTAINMENT (8)**
- 4 **PARAMOUNT HOME VIDEO (12)**
- 5 **THE LYONS GROUP (10)**



Buena Vista Home Video

VIDEO IN THE U.K.

(Continued from page 62)

fought out between Buena Vista and CIC.

All the distributors are swift to acknowledge that in a theoretically flat industry, poor cinema performance has knocked the video-rental business this year, but they are keen to point to a better state of films for rental before the "Men In Black" and "The Lost World."

"However, they are equally realistic about a business that has slumped from an all-time high of approximately \$190 million in 1986 to around \$88 million in 1990. Increased competition for leisure time is, of course, a factor, but they are keen to reach the consumer in more user-friendly formats.

GET IT TOGETHER

Warner has led the way with a pay-per-view agreement with a joint venture between four cable companies—Televest, NTJ, General Cable and British Cable—which will kick off in January, and it is agreed that the other majors will follow shortly.

And for the first time, issues such as revenue sharing are being taken extremely seriously with the entrance of U.S. companies Supercom and Rentrak, plus the emergence of individual dealer firms, most notably from Blockbuster and the northern

U.K., multiple Global Video.

There is also considerable frustration over the individual release windows. Video distributors are anxious for a more flexible approach, which would help the video release of poorly performing cinema releases before the rental loss is too great—costs—currently experienced with a six-month window.

Video piracy has again been severely dented. The FACT, the industry in 1995-96 to around £180 million but, according to figures from the Federation Against Copyright Theft (FACT), lost business was down in 1990-97 to around £120 million. FACT attributed the continuing decline in video piracy to a combination of its "tolerance" policy of prosecuting anyone involved in the trade and a shift in public perception following its anti-piracy public campaigns.

However, FACT has called on the government to unify the various anti-piracy bodies in the U.K. to take into account the introduction of DVD and interactive platforms for a variety of software.

The new relationship between government and video also saw a first for the video industry as its minister Tom Clarke attending the British Video Association's annual awards dinner, where he announced the BVAs plans for a U.K. video week in 1998 to highlight the importance of the format. ■

kid
video

- 65 HALLOWEEN: ANNIVERSARY EDITION—Video Treasures
- 66 PLAYBOY'S GIRLS IN UNIFORM—Universal Music Video Dist.
- 67 PLAYBOY 1997 VIDEO PLAYMATE CALENDAR—Universal Music Video Dist.
- 68 THE WIZARD OF OZ—Warner Home Video
- 69 THE LAND BEFORE TIME IV—Universal Studios Home Video
- 70 D3: THE MIGHTY DUCKS—Buena Vista Home Video
- 71 JENNY MCCARTHY: THE PLAYBOY YEARS—Universal Music Video Dist.
- 72 PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH—Universal Music Video Dist.
- 73 PLAYBOY'S FAST WOMEN—Universal Music Video Dist.
- 74 ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS—Real Entertainment
- 75 CLUELESS—Paramount Home Video
- 76 BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS—Sony Music Video
- 77 PLAYBOY'S REAL COUPLES II—Universal Music Video Dist.
- 78 ACORN FLUX: MISSION INFINITE—Sony Music Video
- 79 TOP GUN—Paramount Name Video
- 80 THE SIMPSONS: TRIPLE PACK—FoxVideo
- 81 CRASER—Warner Home Video
- 82 GOLDENEYES—Warner Home Video
- 83 WILLY WONKA AND THE CHOCOLATE FACTORY—Warner Home Video
- 84 MARY POPPINS—Buena Vista Home Video
- 85 OPRAH: MAKE THE CONNECTION—Buena Vista Home Video
- 86 LES MISERABLES: 10TH ANNIVERSARY CONCERT—Columbia TriStar Home Video
- 87 DRAGONHEART—Universal Studios Home Video
- 88 THE GODFATHER PART II—Paramount Home Video
- 89 MEAT—Warner Home Video
- 90 THE CRAFT—Columbia TriStar Home Video
- 91 STAR WARS: SPECIAL EDITION—FoxVideo
- 92 COMPLEAT BEATLES—Warner Home Video
- 93 SENSE AND SENSIBILITY—Columbia TriStar Home Video
- 94 THE GODFATHER COLLECTION—Paramount Home Video
- 95 PLAYBOY: 21 PLAYMATES VOLUME II—Universal Music Video Dist.
- 96 BATTLE ARENA: TOSHINDEN—Central Park Media
- 97 ALASKA—Columbia TriStar Home Video
- 98 SPICE GIRLS: GIRL POWER! - THE UNAUTHORIZED BIOGRAPHY—MCA Home Entertainment
- 99 PLAYBOY'S BIKER BABES - HOT WHEELS & HIGH HEELS—Universal Music Video Dist.
- 100 KORN: WHO THEN NOW?—Sony Music Video

Top Video Sales Labels

- Pos. LABEL (No. Of Charted Titles)
- 1 WALT DISNEY HOME VIDEO (19)
 - 2 FOXVIDEO (37)
 - 3 UNIVERSAL STUDIOS HOME VIDEO (22)

Continued on page 64

“Tracey Ullman made me what I am today... Now it's your turn!”

Linda Granger, singer/actress/author of the inspirational 'I'm Still Here! My Lifelong Battle with Alcoholism, Disease and Personal Misfortune.'

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The YEAR in VIDEO

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TOP VIDEO SALES LABELS

Continued from page 62

- 4 PLAYBOY HOME VIDEO (19)
- 5 PARAMOUNT HOME VIDEO (18)
- 6 POLYGRAM VIDEO (11)
- 7 COLUMBIA TRISTAR HOME VIDEO (17)
- 8 WARNER HOME VIDEO (17)
- 9 VCI (2)
- 10 MGM/UA HOME VIDEO (17)



Top Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 BUENA VISTA HOME VIDEO (32)
- 2 WARNER HOME VIDEO (45)
- 3 FOXVIDEO (43)
- 4 COLUMBIA TRISTAR HOME VIDEO (19)
- 5 UNIVERSAL STUDIOS HOME VIDEO (22)



Buena Vista
Home Video

Top Music Videos

Pos. TITLE—Artist—Distributing Label

- 1 **I'M BOUT IT**—Master P—Priority Video
- 2 **LES MISÉRABLES: 10TH ANNIVERSARY CONCERT**—Various Artists—Columbia TriStar Home Video
- 3 **ENLARGED TO SHOW DETAIL—311**—PolyGram Video
- 4 **THE COMPLETE WOMAN IN ME—Shania Twain**—PolyGram Video
- 5 **SELENA REMEMBERED**—Selena—EMI Latin Video
- 6 **THE BEATLES ANTHOLOGY—The Beatles**—Warner Home Video
- 7 **THE DANCE**—Fleetwood Mac—Warner Reprise Video
- 8 **BLUDD BROTHERS**—Bruce Springsteen & The E Street Band—Sony Music Video
- 9 **VIDEO HITS: VOLUME 1**—Van Halen—Warner Reprise Video
- 10 **WHO THEN NOW?**—Kam—Sony Music Video
- 11 **PULSE**—Pink Floyd—Sony Music Video
- 12 **WOW—1997**—Various Artists—Chordant Dist. Group
- 13 **OUR FIRST VIDEO**—Mary-Kate & Ashley Olsen—WarnerVision Entertainment
- 14 **LIVE FROM AUSTIN, TEXAS**—Stevie Ray Vaughan And Double Trouble—Sony Music Video
- 15 **NO BULL! LIVE AT PLAZA DE TOROS, MEXICO**—AC/DC—Elettra Entertainment
- 16 **LIVE SHIT: BINGE & PURGE**—Metallica—Elettra Entertainment
- 17 **LIVE AT THE ACOPLIS**—Yanni—BMG Video
- 18 **THE BOB MARLEY STORY**—Bob Marley And The Wailers—PolyGram Music Video

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- 19 **WELCOME TO THE FREAK SHOW**—dc Talk—Chordant Dist. Group
- 20 **THE EVOLUTION TOUR: LIVE IN MIAMI**—Gloria Estefan—Sony Music Video
- 21 **JAGGED LITTLE PILL, LIVE**—Alicea Novatieta—Warner Reprise Video
- 22 **THE ADDLING STONES ROCK & ROLL CIRCUS**—The Addling Stones—ARZO Video
- 23 **HISTORY ON FILM: VOLUME II**—Michael Jackson—Sony Music Video
- 24 **RAO HAIR DAY**—Weird Al Yankovic—Scott Bros. Video
- 25 **THE COMPLETE BEATLES—The Beatles**—Warner Home Video
- 26 **OZZFEST I—LIVE!**—Ozzy Osbourne—Red Ant Video
- 27 **JOY IN THE CAHN**—Bill & Gloria Gaither And Their Homecoming Friends—Chordant Dist. Group
- 28 **NELL FREEZES OVER**—The Eagles—Universal Music Video Dist.
- 29 **CRACK IT UP**—Jeff Fausworthy—Warner Reprise Video
- 30 **WOMAN, THOU ART LOOSED!**—Rev. I.D. Jones—Integrity Video
- 31 **G3: LIVE IN CONCERT**—Joe Satriani/Eric Johnson/Steve Vai—Sony Music Video
- 32 **TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN**—Various—PolyGram Video
- 33 **REMOTELY CONTROLLED**—Mark Lowmy—World Video
- 34 **VIDEO GREATEST HITS—HISTORY**—Michael Jackson—Sony Music Video
- 35 **THE VIDEO COLLECTION: VOL. II**—Goth Brooks—Capitol Video
- 36 **GREATEST VIDEO HITS COLLECTION**—Alan Jackson—BMG Video
- 37 **LIVE AT MADISON SQUARE GARDEN**—Manah Country—Sony Music Video
- 38 **...THERE AND THEN**—Oasis—Sony Music Video
- 39 **A TRIBUTE TO STEVIE RAY VAUGHAN**—Various Artists—Sony Music Video
- 40 **CHRISTMAS WITH LUCIANO PAVAROTTI**—Luciano Pavarotti—Video Treasures

Top Music Video Labels

Pos. LABEL (No. Of Charted Titles)

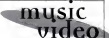
- 1 NO LIMIT VIDEO (1)
- 2 VCI (1)
- 3 POLYGRAM VIDEO (14)
- 4 EPIC MUSIC VIDEO (13)
- 5 WARNER REPRSE VIDEO (8)



Top Music Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 SONY MUSIC VIDEO (20)
- 2 POLYGRAM VIDEO (19)
- 3 BMG VIDEO (5)
- 4 UNI DIST. CORP. (10)
- 5 WARNERVISION ENTERTAINMENT (10)





And A Lovely Time Was Had By All. Sharing the fun at LIVE Entertainment's recent Las Vegas live, from left, are Tom Harrok, Ingram Entertainment branch sales manager; Howard Davis, video and accessories buyer for Hudson's Bay; the wit and Marie DiPeters, LIVE's Eastern regional director of sell-through. The host was in some 200 retailers and distributors for a weekend of entertainment and talk. Sell-through, including new arrival DVD, got lots of attention.

DVD Enjoying Its First Christmas

Major Retailers Give Format Major Display

■ BY STEVE TRAMAN

NEW YORK—Welcome to the big time. DVD—movies, music, and games—got its first big promotional push this holiday season at key retailers everywhere.

The Musieland Group, Sears, Best Buy, Tower Records/Video, Blockbuster Entertainment, and Computer City offered samples of the new technology. They had plenty to choose from, movies in particular.

Limited mostly to Warner Home Video-distributed releases, which until September were available in only

seven markets, the software catalog has grown to several hundred titles. To stake demand, major retailers like Warner's "Batman & Robin" and Columbia TriStar Home Video's "My Best Friend's Wedding" are arriving day-and-date with the cassette versions.

Even waiting for the DVD can have its compensations. For example, New Line Home Video's "Spans," a Dec. 25 rental release, appeared on a 5-inch disc Tuesday (5), priced to sell at \$24.98 but with extra material not on the tape.

Retailers seem to like what they're getting. The Musieland Group, which teamed with Sears for a September test in 65 retail stores in the original seven Warner launch markets, has expanded the program to all 856 Brand Central departments. Sears buyers of a Toshiba or Philips/Magnavox DVD player were offered a certificate for one free Warner-distrib-

uted title (priced up to \$24.95) and a \$50 coupon book with \$4 and \$5 discounts on other titles at any Suncoast Motion Picture, Musieland, or Sam Goody outlet.

"The test response was encouraging enough for Sears to launch a full rollout with a Nov. 1 DVD 'demo day' across the country," says Craig Thomas, divisional director for movies marketing at Musieland. "Sales of DVD players tripled the first two weeks after the launch," reports Minh McKennie, Sears associate buyer. Sears had stocked about 300 movie and music titles, anticipating what McKennie sees as "a positive trend" for player sales through the holidays and into 1998. DVD has a key role. "We're trying to change the Brand Central image to show we're no longer a dinosaur but can compete with any major electronics chain to promote and sell the latest in technology," he

(Continued on page 67)

Nat' Geographic Goes For Mass Appeal, Thanks To Warner's Marketing Push

MAINSTREAM: National Geographic videos used to be classified as special interest. No longer. Distributed by Warner Home Video for most of 1997, the yellow-bordered boxes are popping up in mass merchants everywhere.

The exposure improves, of course, when the programming is topical. Wal-Mart began merchandising National Geographic's revised Titanic documentary—which VP Bob Potter says was the inspiration for James Cameron's "Titanic"—in 1,000 stores last month. "If it's successful," according to Potter, "Wal-Mart will increase the count to over 2,000 outlets." As of mid-December, the signs were auspicious: Sales had been running about twice the level of October.

"Secrets Of The Titanic," including an interview with undersea explorer Robert Ballard in the 16 minutes of extra footage, actually had been released in July in advance of the original scheduled sailing of the movie. "You know that thing about best-laid plans," Potter acknowledges. "We wanted to be ready for the summer release."

Potter says Warner's marketing push has been ingenious. The studio has created a unit dedicated to special interest, run by industry veteran Evan Fisher, who reports to Warner Home Video marketing director Brian Moreno. Columbia TriStar Home Video, which distributed the label until early 1997, boosted National Geographic. "They did a really good job getting the brand in retail," Potter emphasizes.

But a "tough" sell-through market required more than Columbia was prepared to deliver. "We're fighting for shelf space," Potter maintains. "Warner is really leveraging their retail opportunities. They've helped take us to the next level in an increasingly competitive marketplace." The step up includes trailers on Warner Family Home Entertainment releases, tying the "Nature's Fury" documentary to the studio's "Twister," and in general "taking advantage of the Time Warner family."

National Geographic is getting retail respect it never had previously. The Musieland Group's Suncoast Motion Picture Co. and Media Fly chain have endcap displays—a "first," Potter notes—in a promotion that's generated a 20% sales increase. Suncoast wants a repeat of the National Geographic world map giveaway in the first half of '98. Meanwhile, Noodle Kibbles reportedly doubled its sales as a "taste" promotion.

This emboldened, National Geographic has set its cap for product "with mass consumer appeal" that makes the "hunt for true-life stories," Potter says. One such is "Savage Garden," which he describes as an "everything that Martha Stewart didn't tell you about what goes on in your

garden." It's narrated by actor Leslie Nielsen, who did the voice-over on another National Geographic title, "Sea Nasties." Both are tied to a Flowers USA promotion. The brand also sports a new children's series, "Amazing Planets"; the hosts are also exploring Earth.

National Geographic prices used to near \$20 suggested list. Now they're more often \$9.95-\$12.95, a better fit for Warner's strategy. "I think special interest is the wrong label," says Potter. "It should be general interest. If it's not that, it's of no interest to the retailer or the consumer. We're probably as general interest as you can get." Warner's enthusiasm for DVD has swept up National Geographic, which should have four to six titles out this year.

Not the only area not fully under the studio's influence is direct response. Warner does deal with some catalogs, but National Geographic recently agreed to let mail-order specialists and a direct-response list serve handle most of that activity. And it are the buyers National Geographic itself reaches—subscribers to the magazine who are big documentary buffs. "We have an active business," Potter says.

SUPPLY SIDER: Matt Brown rejoins Ann Daly and Jeffrey Katzenberg at DreamWorks. Brown comes to the new studio as worldwide head of home video, after an executive VP stint with retailer West Coast Entertainment. Before that, Brown, who broke in with Artex, a wholesaler, held a key sales position at Buena Vista Home Video when Daly was president of the unit and Katzenberg ran Disney's movie operations.

Katzenberg's now one-third owner of DreamWorks, which this year will present Brown with his first three titles, "PeaceMaker," "Amistad," and "Mouse Hunt," a direct-to-sell-through candidate. Universal Studio Home Video oversees distribution. In addition, Brown likely will have responsibility for DreamWorks' Dox commitment; it ain't on the DVD bandwagon as yet.

V.I.D.E.T.S. Vincent Larino is leaving 20th Century Fox Home Entertainment at the end of the month after 20 years with the studio. Most recently, he's been senior VP of sales for North America.

A Newswatch feature issue lists New Line Home Video's "Austin Powers" DVD among 11 "must-see" picks, and "glimpses" its editors "wouldn't mind finding under the Christmas tree." They liked "the tasty menu of extras," including a sequence cut from the movie, "Music To Shag To." Other favorites: the Sony PlayStation, Canon's digital camera, and the Midsoft Family Music Center.



by Seth Goldstein



At the Paramus Park Mall in New Jersey, Sears' Donna Bertinetti and Sam Goody's Sam Chain show off a DVD cross-merchandising display.

LOOKING GREAT IN '98



The new year has never looked brighter as we deliver a trio of hot hits: *Playboy's Sorority Girls*, *Erotic Underground* and *Sea on the Beach*. Cheers to our many retailers, friends and associates from all of us at Playboy Home Video!



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'Cops' Deal Leads To Suit & Countersuit

COUGH RED-HANDED? "Cops" distributor Real Entertainment and producer Barbour/Langley Productions are entangled in a legal drama of their own that could end in jail time for Real president Scott Barbour.

In a Dec. 10 ruling, Los Angeles Superior Court Judge Robert H. O'Brien found Real and Barbour guilty of two counts of contempt of court. He raised that bar but violated a June 12 preliminary injunction that prevented Real from using a customer list compiled by Los Angeles-based Marketingworks.

The ruling stems from a lawsuit Marketingworks filed against Barbour/Langley Productions and Real last February. That suit, in turn, was a countersuit in response to a complaint Barbour/Langley filed Feb. 5 in Los Angeles Superior Court claiming Marketingworks developed marketing and sales strategies for a series of video projects, including "Cops." The contract, which includes a 25% profit-sharing clause, according to Marketingworks' attorney, Roy Silverman through the end of 1997. But when Barbour/Langley formed Real Entertainment earlier this year, it abruptly dumped Marketingworks, according to the suit.

Marketingworks now alleges breach of contract and claims Barbour/Langley hasn't paid its share of the net profits from the sale of "Cops" and the "Amazing Video Collection." In addition, Marketingworks maintains that Real stole sales ideas for "Jerry Springer: The Hot Fox TV," which is currently being sold through direct response and is scheduled to hit retail in July.

Another bone of contention is a 600,000-name customer list that San Diego-based Real Marketing Service is using to solicit the Springer video and other releases. Real Entertainment holds 49% of Real Marketing Service, according to court documents. Marketingworks claims it owns the list, created to sell the "Cops" tapes.

"The Entertainment has lapsed Marketingworks' roster of projects," says Silva. "And the judge has said that until we get to trial we cannot use the customer list."

Silva estimates Real owes Marketingworks \$2 million-\$4 million for its share of the "Cops" profits and an undetermined amount of profit from "Amazing Video Collection." The latter portion of the lawsuit will be settled through arbitration, scheduled for Feb. 9-11. No trial date is set for "Cops," says

Silva. Barbour had no comment.

AWARD-SHOW TIME: Blockbuster Entertainment has selected nominees for its fourth annual awards—including one feature not in the theatrical release when announcements were made Dec. 17.

Selections are chosen from the top performing movies according to box-office results and the top performing CDs according to SoundScan data. "Titanic," which opened nationally Dec. 19, received

four nods honoring Leonardo DiCaprio, Kate Winslet, Billy Zane, and Kathy Bates for their performances. The choices were selected on "on-air" projections," according to Blockbuster.

Blockbuster started giving awards to movies that topped the sales and rental charts. The chain has since attempted to make the show more sophisticated and meaningful, but it's got to be tough honoring videos when everyone else is caught up picking the best theatrical titles of the year.

There's little that's distinctive about the event to prevent it from being lumped into the sea of movie award ceremonies. The \$16 billion video industry, the biggest cash cow in Hollywood, still doesn't get much respect.

Consumers can vote for their favorites until Jan. 9 at Blockbuster locations, Planet Hollywood restaurants, and on Blockbuster's World Wide Web site. The site can be accessed through www.blockbuster.com. The ceremony will be broadcast live March 10 on Hollywood's Pantages Theatre on the UPN network.

JAPANIMATING: In its continuing effort to bring Japanimation into the mainstream, Central Park Media is offering free posters and an in-store preview reel to retailers. The program, called "Preview POP," features upcoming Japanimation titles from Central Park. If retailers commit to bringing in Central Park product, they can receive a free customized preview reel with their store's logo. Retailers can receive the posters and preview reel from Central Park distributors.

SPANISH 'HERCULES': Buena Vista Home Entertainment will release a Spanish-dubbed version of "Hercules" day-and-date with the English version due Feb. 3.

Mexican recording artist Tatianna takes on the role of Meg, while Latin American singer Ricky Martin handles Hercules. Buena Vista will advertise the title on television in the top Hispanic markets.

Top Video Sales.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	Input/Distributing Label, Catalog Number	Principal Performers	No. of Weeks	Rating	GROSS SALES	
								(In \$)	(In '000)
5	5	5	MEM IN BLACK	Columbia TriStar Home Video 82453	Halle Berry Jaye Jay Williams	197	PG-13	\$5.95	15,955
5	25	3	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Debra Roberts	197	PG-13	\$5.95	15,818
5	9	5	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Video 11774	Ursula Fress	197	PG	\$2.99	15,299
5	2	2	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83066	Jeff Goldblum Richard Attenborough	197	PG-13	\$2.99	15,238
2	2	2	SCHRAM	Dimension Home Video Buena Vista Home Video 10439	Steve Campbell Drew Barrymore	196	G	\$1.99	15,131
2	2	2	HANSON, TULSA, TOKYO AND THE MOOD OF NOWHERE	Fuji/Gems Video 44004/79233	Hanson	195	NR	\$1.95	15,115
2	3	2	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	197	NR	\$2.99	15,088
5	5	3	STAR WARS THRILOGY-SPECIAL EDITION	Fu/Video 0609	Mark Hamill Han Solo	197	PG	\$2.99	15,031
2	11	2	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332903	Animated	196	PG-13	\$1.95	14,919
18	7	13	BEAVIS & BUTT-HEAD	Warner Home Video 14000	George Clooney Arnold Schwarzenegger	197	PG-13	\$2.99	14,917
15	18	28	THE SINGLE ROOM: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	197	G	\$2.99	14,828
12	15	17	LARI LARI	Universal Studios Home Video 83380	Jim Carrey	197	PG-13	\$2.99	14,819
12	5	9	JINGLE ALL THE WAY	Fu/Video 4152	Animated	196	PG	\$1.99	14,818
12	12	7	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	196	PG	\$4.95	14,755
18	18	2	RAGE AGAINST THE MACHINE	Cap Music Video Nu/Video 190590360-3	Rage Against The Machine	197	NR	\$1.99	14,750
18	23	28	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	196	NR	\$3.98	14,748
18	11	2	SPICE GIRLS: ONE HOUR OF BILL POWER!	Warner Home Video 383550	Spice Girls	197	NR	\$1.95	14,745
18	2	2	NINE INCH NAILS: CLOSURE	Interscope Video Vortex Home Video 6734	Nine Inch Nails	197	NR	\$1.95	14,745
18	18	58	HOW THE GRINCH STOLE CHRISTMAS	MGM/UA Home Video Warner Home Video M201011	Animated	196	NR	\$4.95	14,745
36	11	101	SLEEPING BEAUTY	Walt Disney Home Video Buena Vista Home Video 9511	Animated	196	G	\$2.99	14,745
22	23	29	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Dennis Morgan Melinda May	196	PG	\$4.95	14,745
22	15	9	YANNI: TRIBUTE	Vivid Music Video 77849	Yanni	197	NR	\$4.95	14,745
22	17	17	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 334405	Fleetwood Mac	197	NR	\$4.95	14,745
24	30	9	CREATURE COMFORTS	BBC Video Fu/Video 7012	Animated	197	NR	\$5.99	14,745
22	17	9	PLAYBOY'S SOBRITY GIRLS	Playboy Home Video Universal Music Video Dist. #300113	Various Artists	197	NR	\$3.99	14,745
28	NEW	1	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. #300226	Various Artists	197	NR	\$3.99	14,745
37	NEW	1	THE LAND BEFORE TIME IV: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83117	Animated	197	G	\$3.98	14,745
17	18	2	PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. #300333	Various Artists	197	NR	\$3.99	14,745
26	85	81	WHITE CHRISTMAS: COLLECTOR'S EDITION	Paramount Home Video 6104	Bing Crosby Danny Kaye	196	NR	\$4.95	14,745
32	18	17	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. #300322	Jenny McCarthy	197	NR	\$5.99	14,745
18	87	87	FANGS: COLLECTOR SET	Fuji/Gems Video 3006310933	Frances McDormand William H. Macy	196	G	\$4.95	14,745
32	17	11	WILLIAM SHAKESPEARE'S ROMEO & JULIET	Fu/Video 8727	Animated	196	PG-13	\$5.99	14,745
32	15	9	MAHALIA JACKSON: THE SONGS OF CHRISTMAS	Arcon Entertainment 3934	Mahalia Jackson	197	NR	\$5.99	14,745
32	21	15	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. #300114	Various Artists	197	NR	\$5.99	14,745
32	22	22	SPYX	NRD Home Video Warner Home Video 91425	Animated	197	NR	\$2.99	14,745
32	85	81	RIVERDANCE LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	197	NR	\$5.95	14,745
32	21	23	ALIENS	Fu/Video 1504	Sigourney Weaver	195	G	\$3.98	14,745
32	21	1	ALIEN	Fu/Video 1090	Sigourney Weaver Tom Skerritt	197	G	\$3.98	14,745
32	18	9	FIRE WILY 3: THE RESCUE	Warner Family Entertainment Warner Home Video 14095	Jason James Richter	197	G	\$2.99	14,745
32	30	15	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MV750	Various Artists	197	NR	\$4.95	14,745

* All-gold certification for sales of 50,000 units or 125,000 in sales of a dollar release. ** All-gold certification for sales of 125,000 units or \$2 million in sales of a dollar release. *** All-gold certification for a minimum of 125,000 units or a dollar release of \$1 million in total for traditionally released programs, or of at least 25,000 units and \$1 million in registered retail for non-traditional titles. ** All-gold certification for a minimum sales of 250,000 units or a dollar release of \$1 million in total for traditionally released programs, and of at least 25,000 units and \$2 million in registered retail for non-traditional titles. © 1998, Billboard Publications.

MERCHANDISE & MARKETING

DVD ENJOYING ITS FIRST CHRISTMAS

(Continued from page 45)

SAYS.

Best Buy enlisted 75 stores in the Warner spring launch. By year's end, the chain had DVDs in all 285 outlets, according to Joe Pagano, video merchandising manager. "Where the adjacent hardware and software departments intersect is what's main here, we're using a very effective interactive display," he says.

"For DVD movies, the real key for exposure is day-and-date release with the VHS versions," Pagano emphasizes. "Batman & Robin" was phenomenal on that basis, and we need more opportunities like that to maximize the impact of the new format."

DVD was included in Best Buy's holiday newspaper inserts. With the purchase of any DVD player from Best Buy, customers get a coupon book containing \$60 in savings on future movie purchases. More will follow. "As the No. 1 seller of home computers in our markets," Pagano says, "we are looking at the DVD-ROM technology and expect to showcase that software when it's available."

Tower is another enthusiast. "DVD movies and music have done exceptionally well since we started in this part of the seven Warner launch markets where we had stores this spring," says John Thrasher, VP of video sales. "In most of our stores, we're selling 25%-30% more DVDs than laserdisc versions of the same movies."

Thrasher adds, "Those stores with the right demographics are carrying DVD-ROM catalog titles at a promotional rate of \$5 off priced retail."

About 15 of the larger stores have an interactive Warner/Tohiba DVD kiosk.

In line with Tower's main business, Thrasher sees opportunities for cross-merchandising DVD movies and CD soundtracks. The "Spice" discs are two music videos from the charted



Best Buy gave the new format ample floor space throughout its chain.

Immortal/Epic soundtrack. DVD and music should get an additional boost from Tower's World Wide Web site, which Thrasher promises will have a definite video flavor in 1996.

The original test of DVD titles at 50 Blockbuster Entertainment stores in April was doubled to about 160 locations in late summer, spokeswoman Karen Raszkopf notes. Each outlet has interactive kiosks that initially featured Sony DVD players and Columbia TriStar titles.

Sony also chipped in a "Maximum TV" promotion that offered DVD player purchasers a card good for 10 DVD or VHS rentals. "We're still in a walk-and-see mode," Raszkopf said just before the holidays.

To build consumer interest in DVD-ROM, computer accessories manufacturer Hi-Val put together a broad-based software display in the 85 Computer City outlets across the country. Mike Turner, entertainment buyer for the Tandy Electronics-owned chain, notes that the stores already carried Hi-Val and Creative Labs DVD-ROM kits and the Compaq

multimedia computer system with a DVD-ROM drive.

Pries of Hi-Val's two upgrade DVD-ROM kits, shipped this spring, were not, according to spokeswoman Ed Meadows. The DVD Home Entertainment System is now \$349.99 suggested list, and the PC-to-TV kit is \$499.99. Both are bundled with Activision's "SpyRaid" and "Muppets Treasure Island," Origin's "Wing Commander," TruSonic's "Silent Steel," and Xiphias' "Encyclopedia Electronica."

Turner and Xiphias president Peter Black designed the software display. The 5-foot-high, three-panel rack with about 40 facings includes movies from Warner, MGM/UA, New Line, HBO, and Columbia and DVD-ROM titles from Xiphias, the Learning Co., and Miramax/Scimitar. There are shelf talkers for each product line, and a highly visible DVD header.

"Computer City is determined to be on the cutting edge of the new technology, and we're very pleased to offer consumers a first look at the DVD potential," Turner says.

Distributors Concerned About Video Stores Breaking Street Date For Extra Weekend

BY EARL PAGE

LOS ANGELES—The Korean-American trade press told the key to the solution to a problem nagging home video: the release of self-tagging and rental titles in violation of street date.

Instead of waiting until Tuesday, which the industry chose to pump up weeknight activity, stores are displaying cassette on the previous Friday. They gain the advantage of an exclusive and lucrative one-week window.

Southern California has been hit the hardest in recent months, and the impact is spreading nationwide. Distributors met Dec. 15 in Los Angeles to seek answers. One had an ethnic ring. During the meeting, members of the multi-store Korean-American Video Assn. were alerted to use a 24-hour hot line to inform distributor Golden Bell Distributors of violation.

Golden Bell, which generates a massive \$15 million a year in sales to Korean-American outlets, has been

accused of persistently jumping the gun on shipments. President James Lim says he's far from alone.

Lim, recently elected to the board of the South California Video Software Dealers Assn. (SCVSDA), took his case to his 300-store constituency. "All of you know we were not the first one" to make videos available on Friday, Lim told retailers. "There are others, especially in the last four or five weeks, who are using their advantage" to break street date. He called the past year "a delicate time" for the 3-year-old company.

Getting a leg up for a weekend can be the difference between survival and failure for many stores, according to other distributors. Jeff Leyton, head of First Video Exchange in Gardena, Calif., says, "This problem has gone on for so many years here because it's the only advantage a lot of independent stores have left."

He adds, "They're not going to give it up, so what we have now are sub-distributors"—in effect, retailers

servicing 10-20 smaller accounts. "They figure nobody is watching them. We have to get the word to the national offices of the major distributors all over the country."

The flap erupted after an October meeting of the SCVSDA was addressed by Bill Burton, executive director of the National Assn. of Video Distributors (NAV.D). A list of suspect stores, intended for NAV.D members only, was inadvertently circulated to attendees at the Los Angeles Airport Marriott.

Street-date violations have led to revive SCVSDA, says Matt Felstein, the group's president and a VP of Marbles Entertainment, which supplies supermarkets. Burton's appearance added to discuss the topic drew the largest crowd in the group's recent history.

Later, SCVSDA leaders were invited to the annual dealer appreciation night held by Golden Bell. Their appearance marked the association's first success in reaching the Korean-American retail community.

Top Video Rentals

WEEKS ON CHART			TITLE (Rnt)			Distributor		Principal Performers	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rnt)	Distributor	Rating	Principal Performers	Principal Performers	Principal Performers	
*** No. 1 ***									
1	1	7	FACE/Off (R)	Paramount Home Video 320253	R	John Travolta	John Travolta	John Travolta	
2	2	5	MEN IN BLACK PG-13	Columbia TriStar Home Video	PG-13	Will Smith	Will Smith	Will Smith	
3	3	5	THE FIFTH ELEMENT PG-13	Columbia TriStar Home Video	PG-13	Brigitte Nielsen	Brigitte Nielsen	Brigitte Nielsen	
4	31	3	MY BEST FRIEND'S WEDDING PG-13	Columbia TriStar Home Video	PG-13	John Nephew	John Nephew	John Nephew	
5	4	10	AUTUMN POWERS PG-13	New Line Home Video	PG-13	Michael Madsen	Michael Madsen	Michael Madsen	
6	30	3	CON AIR (R)	Tuchman Home Video	R	Nicolas Cage	Nicolas Cage	Nicolas Cage	
7	11	4	GEORGE OF THE JUNGLE PG-13	Wall Group Home Video	PG-13	Arnold Schwarzenegger	Arnold Schwarzenegger	Arnold Schwarzenegger	
8	4	6	SPEED 2: CRUISE CONTROL PG-13	Touchstone 6100	PG-13	Keanu Reeves	Keanu Reeves	Keanu Reeves	
9	6	7	BOY & CHICKEN'S HIGH SCHOOL REUNION (R)	Tuchman Home Video	R	Mira Sorvino	Mira Sorvino	Mira Sorvino	
10	5	5	CHANGING AMY (R)	Warner Home Entertainment	R	Joey Lauren Adams	Joey Lauren Adams	Joey Lauren Adams	
11	5	10	LOSS OF PRIDE (R)	MCA/Universal Home Video	R	John Cusack	John Cusack	John Cusack	
12	7	8	THE LONG WALKER JURASSIC PARK PG-13	Universal Studios Home Video	PG-13	Jeff Goldblum	Jeff Goldblum	Jeff Goldblum	
13	10	11	ERASMOUS (R)	Paramount Home Video 334543	R	Kristen Johnston	Kristen Johnston	Kristen Johnston	
14	8	8	JINGLE ALL THE WAY PG-13	Warner Home Video 12587	PG-13	Arnold Schwarzenegger	Arnold Schwarzenegger	Arnold Schwarzenegger	
15	15	4	OPERATION CONDOR PG-13	Miramax Home Entertainment	PG-13	Jackie Chan	Jackie Chan	Jackie Chan	
16	8	8	ADMITTED TO LOVE (R)	Warner Home Video 12522	R	Max Payne	Max Payne	Max Payne	
17	13	13	LAM LAM PG-13	Universal Studios Home Video 8330	PG-13	Jim Carrey	Jim Carrey	Jim Carrey	
18	16	10	BATMAN & ROBIN PG-13	Warner Home Video 16000	PG-13	George Clooney	George Clooney	George Clooney	
19	26	26	SCREAM (R)	Dimension Home Video	R	Nancy Campbell	Nancy Campbell	Nancy Campbell	
20	14	14	THE SARTRE PG-13	Paramount Home Video 017567	PG-13	Alfred Hitchcock	Alfred Hitchcock	Alfred Hitchcock	
21	6	6	ONE FRODO (R)	MCA/Universal Home Video	R	Jack Palance	Jack Palance	Jack Palance	
22	17	5	TRAIL AND BITE PG-13	New Line Home Video	PG-13	Michael Rooker	Michael Rooker	Michael Rooker	
23	22	22	THE ENGLISH PATRIOT (R)	Miramax Home Entertainment	R	Luigi Lamonica	Luigi Lamonica	Luigi Lamonica	
24	33	4	SNOW WHITE & A TALE OF TWO CITIES (R)	AlphaGraphics Home Video 400254873	R	Sigourney Weaver	Sigourney Weaver	Sigourney Weaver	
25	23	23	SLING BLADE (R)	Columbia TriStar Home Video 10487	R	Billie Jean Thornton	Billie Jean Thornton	Billie Jean Thornton	
26	12	12	ANACONDA PG-13	Columbia TriStar Home Video 81753	PG-13	Jeremy Irons	Jeremy Irons	Jeremy Irons	
27	20	13	VOLCANO PG-13	Paramount 8235	PG-13	Tommy Lee Jones	Tommy Lee Jones	Tommy Lee Jones	
28	23	28	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82483	R	Harrison Ford	Harrison Ford	Harrison Ford	
29	NEW	1	BOY OF MOONLIGHT (R)	TriStar Home Video 146576	R	John Turturro	John Turturro	John Turturro	
30	32	10	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment	R	Wendy Williams	Wendy Williams	Wendy Williams	
31	25	5	LOVE! VALDURI! COMPASSION! (R)	New Line Home Video	R	John Goodman	John Goodman	John Goodman	
32	25	25	DOMINE BRASCO (R)	AlphaGraphics 82513	R	Al Pacino	Al Pacino	Al Pacino	
33	27	8	NOWHERE (R)	Warner Home Video	R	Shaneadozo	Shaneadozo	Shaneadozo	
34	24	24	ABSOLUTE POWER (R)	Warner Home Video 2308	R	David Duchovny	David Duchovny	David Duchovny	
35	NEW	1	SHR 000	Warner Entertainment 12584	R	Kevin Spacey	Kevin Spacey	Kevin Spacey	
36	26	3	NIGHT FALLS ON MANHATTAN (R)	Academy Pictures Home Video 6270	R	Andy Garcia	Andy Garcia	Andy Garcia	
37	37	3	THE SIXTH MAN (R)	Tuchman Home Video	R	Kathleen Turner	Kathleen Turner	Kathleen Turner	
38	NEW	1	MY FAVORITE SEASON (R)	Warner Home Video	R	Karen Denise Davatz	Karen Denise Davatz	Karen Denise Davatz	
39	36	36	TRUTH OR CONSEQUENCES (R)	Columbia TriStar Home Video 82683	R	Vince Gill	Vince Gill	Vince Gill	
40	NEW	1	ONE (R)	Cable Fear Entertainment 07254	R	Mark Dacascos	Mark Dacascos	Mark Dacascos	

*ITA graphic certified for a minimum of 125,000 units or a dollar volume of \$9 million at retail for the theatrical release program, or of at least 25,000 units and \$1 million at retail for nontheatrical. **ITA graphic certified for a minimum sale of 250,000 units or a dollar volume of \$1 million at retail for theatrical releases, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/SPI Communications

Nick's 'Good Burger' Flick Should Make Tasty Spinoff

WELCOME TO 'GOOD BURGER.' hilariously dim (but not quite so dense as he seems) counter guy Ed the Good Burger returns to the small screen Feb. 17, when Paramount Home Video releases the Nickelodeon spinoff movie "Good Burger" to rental.

"Good Burger" starring **Kel Mitchell** (as Ed) and **Kenan Thompson**, will be one of a slew of the same name, the most popular ongoing bit on Nickelodeon's hit comedy show "All That." It comes full circle as a video release.

Based on co-produced by "All That" creator **Brian Robbins**, a former actor who starred in TV sitcom "Head of the Class," the movie comes with the built-in audience. That being the case, it's surprising that Paramount chose to release "Good Burger" to rental, although it will be reprinted for sale.

Ed's play cast up with **Thompson** and **Mitchell** (or **Kenan** and **Kel**), as the comedy duo are known on their own **Nick** sitcom last summer, when the pair came to the top of a 16-city promotional tour prior to the movie's release. The supremely gifted teens, whose onscreen chemistry is palpable, directed the genesis of the "Good Burger" sketch. It's set in a no-frills fast-food joint staffed by teens, fore-

most among whom is Ed, who wears his Prince Valiant-style hair in tiny braids, uses "hey, daumde" surfer-speak, and seems incapable of getting even the simplest order right.

Ed's sweetly spaced, sugary-sounding demented mannerisms play to hysterically funny slapstick situations. According to Mitchell, "All That" writer **Dan Schneider** first came up with the idea of a sketch featuring an employee who "messes up every thing. He's a really nice guy, but he's kind of slow and screws up all the orders."

As for Ed's speaking style, Mitchell says he "created the character's voice when I was 8 years old. I used to watch wrestling, and I'd do the commentary like the wrestlers. I'd be like, 'Yeah, dude, I just knocked out Macho Man Buddy, who, yeah.' At the addition, they wanted me to do a lot of improvisation. They said, 'OK, do a surfer-dude slant-wrestler.'"

"So I did the voice: 'Welcome to Good Burger, home of the Good Burger, or call I take your order.' The night after that, I threw on the wig, and everybody said, 'That's it, that's the character.' That's how Ed came along."

Video-taping the "Good Burger" sketch into a feature involved creating a little-guy-vs.-big-guy plot. A glitzy, heavily financed chain called **Monko Burger** sets up shop across the street from Good Burger, wooing away its customers. Then **Good Burger** counters with a special sauce Ed



by **Maura McCormick**

created and reprints the upper hand. **Kurt**, the unfriendly manager of **Monko Burger**, vows to get the recipe.

But **Kurt** hasn't reckoned with Ed, who "steeps in his Good Burger uniform," says Mitchell. "He is not going to let that happen."

Thompson plays **Dexter**, a self-involved beef who eventually gets his comeuppance and learns a thing or two about friendship from Ed. Because Thompson usually plays a variety of walk-on parts in the TV sketch, the co-starring role of **Dexter** was created for the movie. In the realm of **Nickelodeon**, you can't have **Kel** without **Kenan**.

"Nickelodeon always wanted to do a movie with **Kel** and me," says **Thompson**, "but they didn't know whether it would feature **Mavis** and **Clavin** (two geriatric African-American gasts) who are popular **Thompson** and **Mitchell** characters) or **Ed** and **laboo** (the latter is Thompson's take on a foreign exchange student), or whatever."

"Then they just decided to make it a 'Good Burger' movie and make up

this character, **Dexter**, for me. He's manipulative and mischievous, always thinking about the quick way out of a situation, and it ends up backfiring in his face. So he's the main one learning all the lessons in the set of 'All That.'"

Mitchell says, "Parents like it because it teaches not to be—and not to judge a book by its cover, because at the end you see **Ed** actually is kind of smart and know what was going on. And you can take the whole family to see it and laugh and have fun. That's what's cool about it."

As to the challenges a movie presented as opposed to the TV sketch: they know so well, **Thompson**, "The show 'All That' is real in-your-

face and kind of broad. On film, you have to tone things down a little bit." **Thompson's** character **Dexter**, he notes, is basically "a straight man."

Thompson and **Mitchell** met three weeks ago on the set of "All That," and they clicked right away "I like his jokes, he likes my jokes," says **Mitchell**. "I'll be the one running around, and he'll be the one, like, 'Come on, man, slow down a little bit.' Sometimes he'll act hyper and I'll tell him to slow down."

"On our show 'Kenan and Kel,' he became the straight man and I was the goofy, one-step-behind guy. But what's cool about our duo is that we can switch back and forth."

Billboard

JANUARY 10, 1996

Top Kid Video™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE Retailer, Distributing Label, Catalog Number	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS	
				WEEKS ON CHART	SALES (EST.)
			*** No. 1 ***		
1	2	5	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Summa Video Home Video	190	29.9
2	1	134	SLIPPING BEAUTY Walt Disney Home Video/Summa Video Home Video 9511	195	26.9
3	3	143	THE JUNGLE BOOK: THE ANIMATED SERIES Walt Disney Home Video/Summa Video Home Video 5602	196	26.9
4	5	11	MARY-KATE & ASHLEY'S CHRISTMAS PARTY Couture Video/Universal Entertainment 53356	199	22.9
5	4	19	FOON'S GRAND ADVENTURE Walt Disney Home Video/Summa Video Home Video 16030	199	21.9
6	10	7	CREATURE COMFORTS BBC Video/Fox Video 7012	197	18.9
7	14	83	HOW THE GRINCH STOLE CHRISTMAS™ MGM/UA Home Video/Universal Home Video M219131	186	14.9
8	7	17	CATS DON'T DANCE Warner Home Video 96473	197	13.9
9	19	23	FUN AND FANCY FREE Walt Disney Home Video/Summa Video Home Video 9875	184	13.9
10	8	4	THE MUNCHBAK OF NOTRE DAME Walt Disney Home Video/Summa Video Home Video 7900	196	13.9
11	NEW	1	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND PolyGram Home Video/Summa Video 83181	197	13.9
12	6	3	ANASTASIA SING ALONG FoxVideo 4824	197	12.9
13	22	150	ALADDIN Walt Disney Home Video/Summa Video Home Video 1562	192	12.9
14	17	4	BARNEY'S GOOD DAY, GOOD NIGHT Barney Home Video/The Lyons Group 02019	197	14.9
15	21	44	A CHARLIE BROWN CHRISTMAS MGM/UA Home Video 13255	190	10.9
16	16	205	BAMBI Walt Disney Home Video/Summa Video Home Video 942	192	25.9
17	12	15	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Home Video/Summa Video Home Video 96333	197	13.9
18	17	123	THE LION KING Walt Disney Home Video/Summa Video Home Video 2977	196	29.9
19	11	68	ROOFLIFE: THE RED NODDIE REMINDER PolyGram Home Video 27309	180	12.9
20	25	13	THE SIMPSONS: TRIPLE PACK FoxVideo 410991	197	18.9
21	RE-ENTRY	1	CINDERELLA Walt Disney Home Video/Summa Video Home Video 410	190	25.9
22	8	1	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Couture Video/Universal Entertainment	197	12.9
23	24	3	ANASTASIA'S WISH MGM/UA Home Video 13253	197	10.9
24	20	81	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Summa Video Home Video 1514	197	29.9
25	18	15	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Couture Video/Universal Entertainment 53357	197	12.9

• This chart is compiled from 125,000 units in a dollar-volume of \$9 million at the weekly retail volume of \$1.5 million or more. • If more than 25,000 units and \$1 million at suggested retail for nontheatrical titles. • If platinum certification for a minimum sale of 250,000 units or a dollar volume of \$14 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/SPI Communications.

BLOCKBUSTER TROUBLES REFLECT VID CHAIN VOES

(Continued from page 17)

as much as 3% in quarterly same-store sales, the all-important yardstick that measures activity from locations open at least a year.

The troubles took a toll on Blockbuster's cash flow, which had decreased precipitously all year. When it bought the retailer, Viacom had counted on \$800 million a year in cash flow to service its huge debt, and now that seemed like a fantasy goal. Analysts were estimating \$400 million to \$500 million in cash flow for the year.

Fleish's finally bailed out and returned to mass merchandising. Restone said Viacom might turn Blockbuster into a tracking stock in 1996 in order to get it away from Viacom's other properties, but analysts were skeptical that that would happen. A few months later, Viacom tapped John Antonic, who had spearheaded turnarounds at Taco Bell and Circle K, to head the chain. The focus there has been back on rentals of video.

Although cash-flow problems were plaguing Blockbuster, the company had added stock on Wall Street for the continued success of its other, diversified businesses, like MTV Networks and the Paramount studio. But the publicly held video chains had no movie production units or cable channels to divert attention from the woes of video rental. In the second half of 1995, the company reported signs that the bottom had been reached and that video retail

had begun the slow climb back up.

THE SHAKEDOWN

Hollywood Entertainment, at 782 stores, saw its stock fall from nearly \$25 a share in the past year to take a hit in December. Profits were falling, too. But in the third quarter, it was reporting positive same-store sales of 2%.

Movie Gallery, which has 955 stores, watched as its stock plummeted from \$15.50 to \$3. For the third quarter, it posted a net loss. But the good news was that same-store sales rose 2%—the first increase since the first quarter of 1996.

And, despite plunging stock prices, the chains were still growing. West Coast Entertainment, an operator of superstores, was opening new stores that feature more self-through video and cafes. Taking a more sales-by-acquisition, its shares, though, were down to \$1.875 from \$6.125.

Video Update, armed with a credit facility increased to \$60 million at the beginning of the year, was bunt-jumping by acquisitions. Its shares, though, were down to \$1.875 from \$6.125.

Movies also had negotiated a big part of its credit from its lenders to help it buy acquisitions. Its shares, while reporting, it adopted a share-

holder rights plan, but a few months later it fell into the arms of video Video Update.

But Moviees was reporting same-store sales declines of 5.6% and 5.6% in the first two quarters and had to take a \$1.5 million charge to reduce its growth plans. Its stock was down to \$1.125 from \$7.50.

Blowout Entertains, a video chain that had been sold by its parent, video distributor Rentrak, was having problems as a stand-alone company, with both same-store sales and revenue down and a loss of more than \$200,000 in the third quarter.

Rentrak, meanwhile, having divested its money-draining Pro Image sports shops and Blowout, was back on the road to profitability as it focused entirely again on its pay-per-transaction business of sharing rental revenue with retailers and studios. Its stock had risen to \$5 from a low of about \$2.50, but in late December it had fallen back to \$3.375. Rentrak had received some potentially good news when Blockbuster said it was developing its own revenue-sharing model. Analysts said that might drive more small retailers into Rentrak's camp.

Another video middleman, rack-jockey Handman's, was struggling with the decision by mass merchants like Kmart to buy direct and was reporting video sales declines as high as 54%. Its stock was about \$2.75 at press time, down from a year-high of \$9.825.

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BRAND-BUILDING RETAILERS TURN TO CUSTOM CDS

(Continued from page 1)

Rather than viewing the upstarts as competition, labels whose main fix is featured on the discs hope to ride the coattails, sweeter sleeves, and coffee cups of the mainstream exposure to increased sales of their own product at traditional record outlets.

"CDs have become the thing retailers with a clear brand identity do as an especially neat holiday strategy," says Pam Melin, director of consumer products at Seattle-based A&E Music, an in-store music provider and the company responsible for more than 35 private-label albums this year for such chains as the Limited, Maurices, Pottery Barn, the Rainforest Cafe, and Bath & Body Works.

"They are a good way to expand that identity for many reasons," she adds. "They are an inexpensive impulse buy that generates income, takes up little store space, and reaches into the home to make that come-back feeling that encourages consumers to come back, stay longer, and buy more."

Melin says the trend goes hand in

Other labels involved in projects of this type also hope that participation of acts will further recognition with mainstream consumers, especially the kind who do frequent record stores.

"We try to place artists into markets in as many ways as possible. When you add all of these impressions together, hopefully you've created a need to own the artist's CD," says Tom Carsten, VP of Phil Blume, VP of field marketing at Artists Records. "Store marketers are vehicles outside the average record store to help us eventually drive their customers into a record retailer."

For smaller labels, where money is an obvious concern, brand CDs allow their acts the same marketing treatment that the majors use with established groups.

"This is an example of cool, street-level marketing that boutique labels like us can't afford to do all the time," says Bev Chin, A&E's director of marketing, who worked with Dr. Martens earlier this year on "She's Pie," a gift-with-purchase CD that included Throwing Muses, Lush, and Dead Can Dance. The majors use well-established group names, such as fashion, electronics.

"A&D didn't pay hip. Bands got exposure. People get something free, and maybe they like a band enough to buy their full-length. Everybody wins."

Gus Gun, an Icelandic music collective featured on the CD, agrees with the joint venture as the project.

"Co-branding like this with a quality product and a content-oriented company should add to the profile of both the group and the company," says band member Mark Shtofman.

The promotional team at Dr. Martens, which has also worked on similar

projects with Warner Bros. and Capitol, also see the samplers as a triumph, with pressings averaging 200,000 and both national and international distribution. The shoe-maker's fifth collection, due this fall with an assortment of Capitol-affiliated bands, will include an interactive element and has a planned first run of 400,000 units.

"We have a longstanding association with music. Look at all the bands who wear our boots," says Heidi Stollman, senior creative executive for Dr. Martens' marketing, public relations promotion. "We've featured some great artists, and the store copies are usually gone within a month."

Dan Struper, group president of independent clothing retailer Puma Mags, actually turned away from that business and toward a new future in world music releases. Since starting Putnam's World Music Store, he has worked samplers like "A Putnam's Blend: Music From The Coffee Lands" in the Nature Company tourist shops, and coffeehouse chains as well as standard music retailers.

"When I first started compiling CDs, they were getting a stronger response than any other item in the store," Struper says. "The music was a draw for someone to pay attention and bring the music of the world into the homes of the country. I had to answer my calling."

For some companies, the CDs aren't the main attraction. "We've used CDs and Clinique have introduced CDs that benefit good causes. Proceeds from Clinique's 810 "C'mon Get Happi" sold at Clinique counters in department stores, go to Look Good, Feel Better

and to the Breast Cancer Research Foundation, while 60% of monies earned by "The Guesst" Groove" is donated to Guesst's Grades, a scholastic and leadership program that started in Los Angeles and goes national in 1988. The November release, with volume two on its way in the spring, is available in 80 Guess' stores, online at www.guess.com, and via 800-33-GUESS.

Wild (which, an RCA female pop trio, is one such band that Guess' retail presence and scholarship program that the company's in-store would appeal to its buyers. The group's Renee Sandstrom, who admits to being a Guess' fan herself, was happy to donate a song to the cause and the company.

"People who wear Guess' are the same age group that is interested in our name," she says. "They are a respectable company that makes great clothes, and being tied to them will surely benefit us in the long run. To represent them and to have them represent us is actually an honor."

The private-label trend isn't limited

to retail outlets. Wine makers, Kabba,

car manufacturers, Coca-Cola, Chef

Boyard, and cosmetic companies like Clinique are quick to tie their name to musical products. Many CDs are a gift with purchase, but others, such as lines by the Hard Rock Cafe and the House of Blues, are sold by music stores as well as the chain's restaurants/bars.

Patricia Martin, director by Nora Nalini, releases alternative music compilations once a semester to university bookstores (including New York University, San Diego State, and the University of Minnesota) and to be given away with a minimum purchase. In October, Pat placed a similar sampler in rooms of nine trendy hotels in San Francisco, Los Angeles, New York, and Chicago.

The hotel CD was paid for in part by an ad from Diesel clothing on the interior of the CD jacket. Diesel's West Coast spokeswoman, Kathryn Rosenbaum, says that the response has been so great that the company may consider producing a custom CD for itself soon.

And the interest in the music industry doesn't stop at releasing albums. Many companies, such as Dr. Martens and Starbucks, have sponsored tours and events, such as a group of hand-dressed bands for public appearances, and held in-stores within their own retail locations.

"We have loved some of the artists who've done our CDs through stores like Shawn Colvin, Gillian Welch, and Lori Carson," Jones says. "Starbucks also presented a free concert in Portland, Or. for its 100 employees with Kof' Mo' and Ben Sexsmith."

Older artists and songs also are well represented on compilations, such as on New York's "810" or "Hard Rock Cafe: New York."

"Custom-branded products are a great place to showcase novelty songs or classics," says David Dorn of Rhino Entertainment. "They can be an effective way to do more of these premiums because they are an easy way for a reusable label like ours to make money and get our tracks to new clients. Hopefully someone will be here one day who decides they need more from that band. We think it will carry them to a record store to buy the artist's greatest hits, boxed set, or another genre collection on Rhino."

glut the market with emulators whose time has already passed by the time their records hit the street. The real winners are the record company chiefs to tighten the money belts, which lessen the chance of an innovator linking with a major.

Meanwhile, labels quietly develop innovators until they are out of capital. The lucky few that sell records are then courted by majors, which no longer see the artist as an innovator but rather as a winner. After all, while nobody ever remembers—but labels always purchase records by—major label emulators after only a few years.

A&R needs to shift the focus from innovative innovators to innovative and develop artists who not only view things from a unique angle, but also have the "classical" craftsmanship to communicate their vision to the world. The reason that certain values and techniques are considered classic is that they have endured the passage of time and become popular in order to allow us to hold onto the past.

So the entrepreneurial spirit is going to save the record biz, right? Not quite. As entrepreneurs create new opportunities, they also contribute to the glut of sub-par records that are leading to the demise of record retail stores. The fact that somebody owns a record company does not make that person a good executive, any more than it makes someone who owns 24 tracks of Adat digital tape decks a recording engineer. Entrepreneurs, whether at the retail or production level, need to refine the craft of finding commercially viable artistic talent.

And that, finally, is the cure: Bridge the gap between art and commerce.

The solution has nothing to do with the arguably inefficient and cumbersome way record companies are run. The industry's infrastructure requires major labels to behave the way they do in order to compete. The answer has nothing to do with an artist "selling out." Everybody's still allowed to create art and make money hand over fist. I'm talking about a minor course correction here, albeit one with far-reaching repercussions.

One recommendation is to be guided by exclusive. Michelangelo, Plessano, David Bowie, REM, and U2 are among the many true artists whose work brought them tremendous success in their respective careers. Their development into mature artists was subsidized by patrons of their arts—or record companies—who would fund their work in ways that were distinct to a niche or others.

HITCO MUSIC

(Continued from page 28)

don Chambers (who, Sutton adds, has already gotten lots of covers in England and one or two others).

"What separates us from all other publishers," says Sutton, "is the company's ownership by L.A. BBE's writers and producers—songwriter, musician, and producer. As an executive, he listens to every piece of music that comes into his office and gives direct feedback to writers, listening to their works as a producer. He'll say, 'Your song takes a huge hook. This is what you like.' We're not reinventing the wheel."

"The key is still about the song," says Reid. "I always feel there is

A&R executives currently have the most power to influence the success or failure of the record industry. The real winners are the record company chiefs to tighten the money belts, which lessen the chance of an innovator linking with a major. Meanwhile, labels quietly develop innovators until they are out of capital. The lucky few that sell records are then courted by majors, which no longer see the artist as an innovator but rather as a winner. After all, while nobody ever remembers—but labels always purchase records by—major label emulators after only a few years.

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major labels will need to bear the burden of the course correction. The competitive reality is that a new act, even with great music, requires a promotion budget of around a million dollars to get a real shot at a hit, which effectively eliminates most indie from participating. Thus, the majors must raise the quality of their own records if they want to attract the future stability of the record business and keep consumers loyal to music as a form of entertainment.

Art and commerce end are successfully bridged as long as industry leaders recognize that new records are not the same as new music. New records provide only life support for an ailing industry. New music, however, is being it back to robust good health.

more to give. If somebody gives me a song, that's great. I will change it just if change it's sake. My role is to find out what may be missing and communicate a way to fix it."

As for his joint venture with Windsor Park, Reid says his relationship with the company doesn't conform to just the usual financial (Windup/Pacific) and marketing (Capitol) models. Instead, he found in most joint ventures. "They're very musical people who understand the art form; it's like our relationship on the label end with the writers and producers. Overall, we've made pretty good progress so far."

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 6, **Songwriters in the Road Show**, Fair, Fort Central Hotel, Miami Beach, 305-528-1811.

Jan. 7-11, **International A&R Execs Educators 25th Annual Conference**, Marriott Marquis Hotel, New York, 212-774-6744.

Jan. 8-11, **International Consumer Electronics Trade Show**, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Aries Park Hotel, Las Vegas 703-501-1834, <http://www.conectra.com>.

Jan. 13, **Michael E. Sabin Presents "Who's A Publisher: Needs To Know About Record Deals"**, sponsored by Asst. of Independent Music Publishers, ASCAP Building, 6th floor, New York, 212-758-9468/5157.

Jan. 15, **Meating III: Real Live Music On Television**, seminar presented by the Museum of Television and Radio and New York chapter of the National Academy of Recording Arts and Sciences, New York, 212-621-4869.

Jan. 15-17, **NAHO Music Showcase And Conference/Atlanta Boston Music Awards**, Cajal Park Hotel, Orythem Hotel, Boston, 617-338-2114.

Jan. 17-18, **MIDEM '84**, Palais des Festivals, Cannes, 212-681-4220.

Jan. 20, **29th Annual Songwriter Showcase**, sponsored by the Songwriters' Hall of Fame and the National Academy of Recording Arts, New York, 212-657-2320.

Jan. 20-22, **Mobile Beat 80 Show And Conference**, Topica, Las Vegas 713-985-3920.

Jan. 22, **Graphic Desktop/Graphic Design: 20 Packaging Now**, The New 2000 And Beyond, seminar presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York, 212-245-5440.

Jan. 22-23, **The Evolution Of Gospel Music**, Past, Present & Future, breakfast sponsored

CALENDAR

by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Billboard Live, Los Angeles, 310-392-1777.

Jan. 25-28, **Seminars '84**, sponsored by Performance magazine, Universal City Hilton, Los Angeles, 813-338-9444.

Jan. 26, **25th Annual American Music Awards**, Shrine Auditorium, Los Angeles, 818-441-3091.

Jan. 27, **Real Stories: Producers, ASCAP Building**, New York, 914-354-4154.

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Jan. 27, **Real Stories: Producers, ASCAP Building**, New York, 914-354-4154.

FEBRUARY

Feb. 4-7, **Olivia Smitzer**, Hyatt Regency, San Diego, 415-495-5199, extension 632.

Feb. 11-13, **Network Entertainment World Conference**, Beverly Hills, Beverly Hills, Calif. 212-460-7281, extension 104.

Feb. 12, **Fair Alliance Feats Lifetime Achievement Awards**, Cook Convention Center, Memphis, 210-353-3555.

Feb. 12-15, **10th Anniversary Folk Alliance Conference**, Cook Convention Center, Holiday Inn Crown Plaza, Memphis, 210-353-3665.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York, 212-392-3777.

Feb. 25, **Real Stories: Music, ASCAP Building**, New York, 914-354-4154.

Feb. 25-28, **Cevyrd Radio Seminar**, Nashville Convention Center, Nashville, 615-322-3847.

Feb. 27, **12th Annual Seal Trade Music Awards**, Shrine Auditorium, Los Angeles, 310-585-1633.

Feb. 28, **New 1st Start & Run Your Own Record Label Seminar**, sponsored by Rowing Productions, New York Hotel, New York, 212-688-3504.

MARCH

March 5-7, **Hitline Better Black College Radio And Music Conference '84**, Seener State Atlanta Airport Hotel, Atlanta, 404-788-3275.

March 11-17, **Winter Music Conference '84**, Fort Lauderdale Hilton Resort & Towers, Fort Lauderdale, FL, 954-563-4444.

March 14-17, **40th Annual National Assn. Of Recording Manufacturers Convention**, San Francisco Marriott S. Francisco Center, San Francisco, 609-595-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar: Hit Nation**, Laguna Niguel, Calif. 609-279-1700.

March 25, **Real Stories: Producers, ASCAP Building**, New York, 914-354-4154.

March 26-27, **Brazil/Camp**, Coleman Center, New York, 516-583-5494.

April 25, **Real Stories: What A&R Guys Have To Say**, ASCAP Building, New York, 914-354-4154.

GOOD WORKS

another memorial service is planned for earlier in 1988. Contact: Michael Jensen, 605-888-9575.

SUE-JUDE TOURNEY: The seventh annual Roy Clark's Celebrity Gala, benefiting the Roy Clark Children's Research Hospital, will be held April 20-22 at the Ritz-Carlton in Palm Beach, Fla. Golf activity will take place at the Wyckoff and His Country Clubs, Coleridge House and at the Ritz-Carlton. 22. Interested celebrities who wish to perform are asked to call Tom Lenz at

800-278-3828. Performers and guests will be selected on a first-come, first-served basis.

DONATIONS TO MDA: The family of Gerti Freedman, the mother of music pioneer Helen Reddy, who died Dec. 15 in Florida at the age of 87 of myasthenia gravis, a dystrophic disease, has requested that donations in her memory be sent to the Muscular Dystrophy Association, 400 N. Zeeb Road, Box 10016, Tallahassee, Fla. The organization's phone number is 212-689-9040.

LARSON MEMORIAL FUND:

A memorial fund for singer Nicolette Larson, who died Dec. 16 from cerebral edema complications, has been established through the MauiCares Foundation. Donations can be sent to the foundation, care of Dana Tomarken, 3402 Pico Blvd., Santa Monica, Calif. 90405. Upon receipt of a donation, a letter listing the names of people who have contributed is her memory will be sent to Larson's family. A private funeral service was held for Larson Dec. 20 in Los Angeles, and

Jimmy Rogers, 73, of colon cancer, died. 19 in Chicago. A blues

artist, Rogers was the world's first transistor TV set in 1960.

Msgrs. Huks, 80, of heart failure, died. 19 in Tokyo. Huks founded Tokyo Telecommunications Engineering Corp., now known as Sony Corp., in 1946. He served as the company's president from 1980 to 1971 and chairman from 1971 to 1975. In recent years, he held the title of chief adviser. The company sprang to prominence in 1986 when it developed and marketed the first tape recorder in Japan. Other innovations associated with Huks include Japan's first transistor radio in 1955 and the world's first transistor TV set in 1960.

Getting A Station Off The Ground And On The Air

BY KEN JOHNSON

What's it like to launch a station from day one? We asked Ken Johnson, former PD of WILD Boston and now PD of new R&B adult outlet WAAX (Kiss 94) Wilmington, N.C., to relate his experiences during the station's first six weeks. Currently, WAAX runs ABC's "Tom Joyner Morning

Shows" has a live afternoon shift with Johnson, and is automated the rest of the day.

I was hired as the programmer for WAAX by John Dickey at Cumulus Broadcasting. Luckily for me, Cumulus is growing at a record pace, and they were looking for someone dedicated and ready to grow with them. I

was ready.

Relationships are a key source of great ideas. I had just worked with John on the now-extinct BET Radio project, and his brother Lew passed my package on to me. Being out of work prior to this job was a blessing. I think I was narrow-minded in playing the market-size game. When I was out and looking, I was talking to Heter Hannah, PD of WHUR in Washington, D.C., whom I consider a mentor and friend. I was curious about a job opportunity and asked him what number market the station was in. He said to me, "You eat's worry about the market—concern yourself with the opportunity." As I look back, I know I am truly blessed to have people like him in my life.

I was hired the last week of September. John put me on the phone with GM Clay McCaskey, and we set it up for me to fly in and take a look—but I had already made up my mind to take the job right unthink. I flew into Wilmington on Sept. 29. My mind was racing through so many things—I do recall thanking God for this opportunity and praying for the patience and strength to handle what was ahead.

I was met at the airport by Clay and Mary Callaghan, the PD from our top 40 sister station, WQSL (Q92). They both had set cowboy boots, and I recall thinking, "Well, this is different," but despite that, I was looking forward to having a GM and a top 40 PD to talk programming philosophy with.

THE BIG 'KISS' OFF

After working in several situations with only one station, I thought having four on one building—country WQQX, classic rock WXRQ, WQSL, and the new Kiss 94 WAAX—was cool. What sticks in my mind is how excited everyone was, and still is, about the new station. That was different from any experience I've had in the past.

Except for the console and a rack, the studio wasn't even a studio. There were boxes on every where filled with computers and equipment. We had an unofficial deadline of Oct. 1 to get the station up, the same day I was scheduled to return to Boston and get my new apartment ready. For the three days I was there, my attention was on so many things—the music, the clocks, the image, the morning show, the studio setup, promotional items meeting the staff, getting acclimated on how they do things, reviewing my compensation package—I was truly overwhelmed. I kept telling myself, this is what I did and I wanted. I would do it, and I was. Who said God doesn't answer prayers?

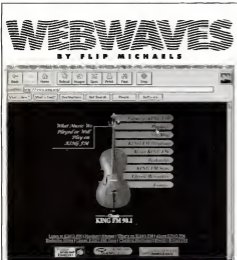
I sat down and figured out my clocks. Though I knew I would change them, but I had to get something on the air so I could hear it and then adjust. Then the music came in on a hard drive, in specific order, so I had to create the categories and separate the music into them. Since I was

[employing] separation by year, each category represented an era. [Without access to the radio, I used reference books.] I found myself trying to relive my life with each song to get it in the right category. For example, I remember my mom used to make me dinner with her to "Midnight Train To Georgia," and that was the "70s. In the end, I didn't do too badly—out of the original 500 songs, I've only had to move about 10.

After the music was separated, I

started in on IDs and music promos. WHU's Scotty Webb is one of the most talented IDs yet under my production gypsy arrow. I knew who I wanted and I knew my last programming job, and I knew I wanted him here. After drafting and faxing off my IDs and promos, I tried to learn the computer system. However, the computer people were still setting it up. Besides us using the reference book and them telling me

(Continued on next page)



FOUNDED 46 years ago, classical KING-FM Seattle has twice been recognized by the National Assn. of Broadcasters as the best classical music station in the nation.

Now it seems the station has set its "sites" on the Internet. "We strongly believe that our [World Wide] Web site makes a significant contribution to the visibility and audience success of the station," says GM Peter Newman, who doubles as PD.

Along with stunning graphics from a stand-alone cello to a performing violinist, KING.org features a customized playlist, where classical companions can fill out a form indicating their favorite composer. A daily list of the music being played by that composer is then generated and arrives to the listener via E-mail.

"Also, if a listener double-clicks on the composer's name, they'll see all of that composer's music scheduled for the rest of the month," Newman says. "We believe this to be a real [time-sport listening] builder."

KING.org was designed by USWeb/Comix with constant con-

sultation from KING staff, and it also includes daily updates of the playlist, weekly updates of "The Events Guide," "Live By George" (audio of his live, in-studio music program), and frequent updates on new releases and program notes.

"Some of these items are self-administered and can be done by any staff person responsible for a page," Newman says. "Other pages require the assistance of our webmaster, who devotes about 15 hours a week to maintenance."

Another net notable includes being the first radio station in the world to broadcast classical music live on the Internet 24 hours a day, seven days a week. "Since the site supports RealAudio broadcasts, it is a vital link to our local and global audience," says Newman.

The station reaches 10,000 daily with RealAudio 5.6 broadcasts established by Progressive Networks. "We began this new site in July and have been averaging about 23,000 users per week, with hits numbering around 700,000-800,000," says Newman.

newsline...

CAPSTAR ADDS THREE. Capstar Broadcasting, which holds more radio stations than any other group owner in the world, has purchased KASE-FM/KVET-AM-FM Austin, Texas, for \$80 million. KASE has run Billboard station of the year awards for two years at the annual Billboard/Airplay Monitor Radio Show Seminar and Awards. With this purchase, Capstar owns and operates or has agreed to acquire 316 radio stations in medium-sized markets nationwide.

PAN-IBERO SIGHTS. Hicks, Muse, Tate & Furst, which owns Capstar Broadcasting, and media, entertainment, and telecommunications conglomerate the Chinese Group of Cos. in Caracas, Venezuela, have pledged a \$500 million fund to invest in media properties over the next three years in Latin America, Spain, and Portugal. The fund will focus its investment activities on radio and TV broadcasting companies, as well as Spanish- and Portuguese-language production and programming entities. The goal is to form the first "pan-ibero" American media network.

ROBERT W. MORGAN TO BE HONORED. Legendary air talent Robert W. Morgan, widely viewed as the longest-running morning personality in Los Angeles radio, has announced his retirement from oldies KETH (K-Earth 101). He has been heard weekday mornings there for the past six years. Morgan announced this past May that he had lung cancer and that he would be taking time off to fight the disease. Since then, he has continued to broadcast on a part-time basis from his home. On Jan. 3, Morgan will be honored with a ceremony paying tribute to his career at the Museum of Television and Radio in L.A. Dick Clark's will name an on-air retrospective of his career, followed by a dedication of Morgan's Hollywood Walk of Fame star, which he received in 1995.

DEES CONTRIBUTES TO UNC. KIIS-FM Los Angeles morning man Rick Dees has pledged an endowed fund and production equipment, as well as an annual Rick Dees Student Production Award, to the communication studies department at the University of North Carolina at Chapel Hill. Dees is a Greensboro, N.C., native and a 1972 Carolina graduate, earning his degree in radio, television, and motion pictures.



DEES

MARKET NO. 252. On Feb. 2, Arbitron will launch radio station ratings for Levittown-Aurora, Maine, for the first time. The new market is ranked No. 252 out of Arbitron's 285 ranked metro survey areas, with a 12-plus population of 86,000. Reports will be received for fall and spring each year.

IT'S ONLY ACADEMIC. The Broadcast Education Assn. will sponsor the Journal of Radio Studies (JRS), a series of academic research studies covering the future of programming, diversity, contemporary research on trends in radio, radio, and television studies, and the history of radio, among other topics. The JRS is the only journal devoted to academic radio research. It will be released in February.

JONES IN THE COUNTRY. Jones Radio Network is gearing up to announce a weekday, 7 p.m.-midnight syndicated country entertainment program, set to launch during the first quarter of 1998. It will be broadcast live from Nashville. The as-yet-unhired show joins Jones' three 24-hour syndicated country formats: Classic Hit Country, U.S. Country, and CD Country.

Adult Contemporary

W.	W.	W.	W.	W.	TITLE	ARTIST
1	1	1	1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN
2	2	2	2	2	THE BEGINNING	RICHARD MARX & DONNA LEWIS
3	3	3	3	3	THE GIFT	AMY GRANOVITZ COLIN HAYE & SUSAN ASHTON
4	4	4	4	4	HOW DO I LIVE	LEANNY RIMES
5	5	5	5	5	THE BEST OF LOVE	MICHAEL BOLTON
6	7	9	13	6	I DON'T WANT TO WAIT	PAULA COLE
7	11	13	6	7	MY HEART WILL GO ON	CELINE DION
8	6	8	16	8	OH MY GIRL	GARY BARLOW
9	8	7	24	9	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
10	9	6	10	10	TAKES A LITTLE TIME	AMY GRANT
11	10	10	27	11	PROMISE AIN'T ENOUGH	DARYL HALL JOHN DATES
12	12	11	12	12	TALK A LITTLE	BARBARA STREISAND CELINE DION
13	14	15	10	13	HEY GIRL	BILLY JOEL
14	13	12	6	14	HOW COULD AN ANGEL BREAK MY HEART	TOM BRONKHORST KENNY G
15	24	30	1	15	PLEASE COME HOME FOR CHRISTMAS	EAGLES
16	29	—	2	16	NOBODY AROUND THE CHRISTMAS TREE	BRENDA LEE
17	15	16	7	17	LOVING YOU	KENNY G
18	26	—	2	18	FEEL GOOD	JOSE FELICIANO
19	17	17	15	19	2 BECOME 1	SPICE GIRLS
20	16	14	11	20	BUTTERFLY	MARIAH CAREY
21	29	29	12	21	FOOLISH GAMES	JEWEL
22	NEW	—	1	22	LAST CHRISTMAS	WHAM!
23	21	22	22	23	ALL FOR YOU	SISTER HAZEL
24	22	25	6	24	BACK TO YOU	BRANDY ADAMS
25	NEW	—	4	25	JINGLE BELL ROCK	BOBBY HELMS

Adult Top 40

W.	W.	W.	W.	W.	TITLE	ARTIST
1	1	1	1	1	TUBTHUMPING	CRUMBORAMA
2	2	3	10	2	WALKIN' ON THE SUN	SMASH MOUTH
3	3	2	25	3	I DON'T WANT TO WAIT	PAULA COLE
4	4	4	4	4	FLY	SUGAR RAY
5	5	5	16	5	I DO	LISA LOEB
6	6	7	10	6	3 AM	MATCHBOX 20
7	8	6	28	7	IF YOU COULD ONLY SEE	TIONY
8	7	6	37	8	ALL FOR YOU	SISTER HAZEL
9	9	11	36	9	SEMI-CHARMED LIFE	THIRD EYE BLIND
10	10	10	27	10	FLY	MATCHBOX 20
11	11	9	26	11	FOOLISH GAMES	JEWEL
12	14	16	9	12	SWEET SURRENDER	SARAH McCLACHLAN
13	15	11	9	13	KISS THE RAIN	BILLIE MYERS
14	13	15	13	14	SUMMERTIME	THE SUNDAYS
15	18	23	7	15	TRULY MADLY DEEPLY	SAVAGE GARDEN
16	12	14	16	16	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN
17	15	13	19	17	HOW DO I LIVE	LEANNY RIMES
18	20	20	40	18	ONE BRAGGADOCIO	THE WALLFLOWERS
19	17	12	37	19	BUILDING A MYSTERY	SARAH McCLACHLAN
20	23	24	9	20	HOW'S IT GOING TO BE	THIRD EYE BLIND
21	22	22	11	21	SURROUNDED	CHANTALE KREVAZUK
22	18	18	20	22	CRIMINAL MINDS	FIONA APPLE
23	25	28	4	23	THE MUMMERS' DANCE	LORFEENA MCKENNETT
24	15	17	20	24	TAKES A LITTLE TIME	AMY GRANT
25	24	25	7	25	32 FLAVORS	ALANA DAVIS

GETTING A STATION OFF THE GROUND AND ON THE AIR

(Continued from preceding page)

"the system can do this" and "the system can do that," I was on my own. We didn't make the original deadline of Oct. 1, but with the help of Marty, we set up our new station by the new deadline of Oct. 3, and I was able to make my flight home, only to turn around and drive my car, bringing some clothes, back three days later. At 5 p.m. that Friday, we began playing Prince's "Kiss" continuously until midnight Sunday, when we officially began our regular programming. As I look back, I could have picked a better song to start with, but Luther Vandross' "If Only For One Night" was cool. He's a core artist, and anything after "Kiss" all weekend was great. Even greater was my getting to flip the switch to debut the new Kiss 94, Wilmington, N.C.

COMPUTER GAMES

Week two was all about listening, getting the creative juices flowing, and getting organized. I wanted to create a routine so everything would be in place. I got called at a hotel only five blocks from the station, found a great coffee place on the way to work, and even managed to get a couple of workouts in at the hotel gym. I was set. The daily 6 a.m. trips have subsided, but now introducing local news into the morning show has created a new problem. There are no cars. Everything except Johnny plays from the hard drive. We've had to teach the production person, the jocks, and the overnight guy who records the news how to load their spots into the computer. One morning I'm driving to the gym, and I hear my prepurchased Tom Joyner drop teasing to our news guy. Then I hear silence, then I hear him start, then I hear the tape rewinding on the air. I hear nothing, and I'm flailing out behind the wheel! I regain my composure and drive past the gym to the station. As I pull up, the overnight guy is mouthing his line on his way home, as I blow by I tell him the problem. He's a good man—he came in with me to correct it.

My daily routine has an element that I never used to deal with before. I have to merge the music log and the traffic log, then edit one again before I send it to the on-air studio. After dealing with problems such as songs not playing, I've been increasingly recorded on the hard drive. I have been told by the computer company that I can run a report that will give the errors, such as missing or outdated spots, in

advance so they can be caught before they become problems. Our production department got the report but did not make the necessary changes. The result was one minute of dead air for each missing element. At that time, a meeting was held with production, traffic, and sales to discuss communication between the departments. As Rick Pizzo says in his book "Success Is A Choice": Do it yourself! So I ran the report and gave it to the parties involved, then I ran it again before I left, and I changed what hadn't been changed.

Tapes from the '90s are a big part of our format. My first batch of music, all researched, is great music but very slow, and there's not enough of it. The computer company we used didn't have 200 of the almost 800 titles requested, so I had to search for the missing songs. They suggested a company that had a majority of the songs at a whopping \$5.50 a set, with an additional \$2 a set to have them recorded on a hard drive. The latter was not in the budget. So I had the pleasure of recording all 187 songs onto the hard drive myself. Good thing they were great songs!

RESEARCH PAYS OFF

There have been several positives through all this. My sales team of two has secured several advertisers with no ratings to work with. I also credit

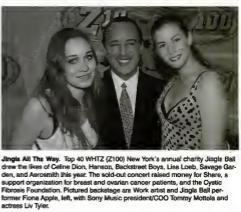
Cumulus: It has worked hard to get salespeople at all of our stations to work as a team. I have never witnessed such teamwork. As for the listeners, the phones have been tremendous. I can't get the callers off the answering machine and onto the air fast enough. The data from Stratford Research was right on target: People are saying and feeling exactly what Stratford said the market needed.

I recall going into a gas station and the lady behind the counter was listening to another radio station, and I told her about our show. She said she would listen when she got in the car to go home. I thought, "OK, I've just gotten blown off." The next time I went in, Kiss 94 was playing loud and proud. She said she turned it on and hasn't turned it off since. I keep station T-shirts in the trunk of my car for just such an occasion.

After six weeks, things run a lot smoother. I still have problems running "Tom Joyner," but with constant communication with the computer company and ABC Radio Network, it is closer to being worked out. A lot more music has been added, so I'm getting the proper rotation on my power category. As this is written, thanks to my sales department, we are beginning a promotion that will make someone's Christmas very special by giving them a tree with all the trimmings and presents for the whole family underneath.



All I Want For KISSmas is Hanson. Joining in the festivities at WOKS (Kiss 106) Boston's Accoustic KISSmas last month from left, are Mercury Records VP of top 40 promotion Steve Ellis; Chancellor Media CFO Ken O'Keefe; Jerry Brenner Group president Jerry Brenner; Zach, Isaac, and Taylor Hanson; Mercury executive VP David Leach; Kiss music director Kid David Corey; and Kiss PD John Jivey.



Jingle All The Way. Top 40 WHITZ (2100) New York's annual charity jingle ball drew the likes of Celine Dion, Hanson, Backstreet Boys, Lisa Loeb, Savage Garden, and Aerosmith this year. The sold-out concert raised money for Shev, a support organization for breast and ovarian cancer patients, and the Cystic Fibrosis Foundation. Pictured backstage are Work artist and Jingle Ball performer Fiona Apple, left, with Sony Music president/COO Tommy Motola and actress Liv Ullmann.

For Country's Mak Chesnutt, Reiving An Earlier Song Shows It Wasn't Over

SCOND TIME AROUND: While it's a little late at first you don't need, try try again! may originate from a teacher's manual in 1840, country singer Mak Chesnutt is plenty willing to apply it today.

His just-released single, "It's Not Over" on Decca Records, not only took five years to find its way to radio but was actually rerecorded for Chesnutt's second of seven albums, 1992's "Longnecks & Short Stories."

"I was always disappointed that it wasn't a single. I always thought that song was a piece of radio," Chesnutt says. But when it wasn't chosen as a single then, he figured his chance for the spotlight was over before it began.

But then, as Chesnutt and longtime producer/writer Mark Wright began work on his current album, "Thank God For Believers, an ironic twist came into play. "We had cut 14 songs for this album, and there was this one that was a waltz, but it didn't quite fit the rest of the album," he explains. "It was too pretty and not quite my style."

The two agreed that it would be best to find an alternative song, preferably another waltz. "Mark said, 'Let me and I said, 'Let's go. "It's Not Over" on the album," says

love and then ended up being left alone. It's always that first love of things. I've had things like that. There's always somebody special that you're never going to forget," he says.

"That's the mark of a great country song. No matter where somebody is at or what style they live in, everybody has their hearts broke. A



by Chuck Taylor

song that touches people—that's what country music is supposed to be about."

In fact, Chesnutt feels that country radio is steadily moving back toward discovering the value of common-day themes and pop-free production.

"As long as there are people like George Strait, Lee Ann Womack, and Alan Jackson, there are a lot of people who really love to sing country music and can put out quality records—I think traditional country will always be here. It seems to be getting to where new artists coming in have cut their teeth on really good country songs. Now, we just have to maintain that level." Chesnutt's own beginnings mirror just such an ideal. Before he was signed to MCA in 1990, the artist spent 10 years working the club circuit throughout Texas. His repertoire primarily consisted of popular covers, "so I had to stay up with what was going on. But I only played what I liked."

His debut album, the platinum "Too Cold At Home," cemented his hankering for that which is traditional and yet accessible within the context of the '90s. He obviously struck a chord with radio and country listeners: Chesnutt's first 10 singles were all top 10 hits on Hot Country Singles & Tracks.

"I wasn't at all expecting to have a hit at the beginning. I figured it would take years," he says.

Now, despite his seven years of success—on three platinum and two gold albums—Chesnutt has only one No. 1 single—Chesnutt has yet to feel truly secure in the country arena.

"I always feel like I'm starting over with every album," he says. "Everybody has always said that in this business, you're only as good as your last record. Every time we start putting a new album together it sears the hell out of me, because it could end your career—or rejuvenate it."

Chesnutt credits his longevity to the quality of songs he's had over the years. "Thank God I've always had a lot of great songs come to me. The music is the most important thing in your career. If you don't have the

songs as a base, I don't care how good looking you are or how many records you've sold. It's just not on stage," he says. (Chesnutt adds that there was a period when he, too, "started trying to 'out-Garth' everybody—but I got out of that quickly. It was not for me.")

On his current album, the artist has upped his songwriting involvement, co-writing five songs with collaborator Roger Springsteen. Chesnutt, however, maintains a humble demeanor about the value of his contributions. "What little I contribute, Roger takes back to Nashville and gets together with writers, and they finish it. He makes me come up with ideas, then he's like a sponge. He holds onto it."

While sitting on the bus listening to old George Jones or Hank Williams and Merle Haggard songs, with that kind of music playing, we just can't help but come back to our old country songs," he says.

Perhaps it is this well-rooted dedication to the classic sounds of country that has allowed Chesnutt to remain fertile on the country airwaves.

"Radio has never given up on me, and I've always been thankful for that," he acknowledges. "I'm not the best-looking guy, and I'm not a flashy entertainer. The success I've had is because of the songs and radio playing those songs."

Chesnutt is currently on the road with Gary Allan and David Lee Murphy for a 44-city tour that ends May 10 at the Ryman in Nashville. His stops include "Late Show With David Letterman," Jan. 27 and in February begins work on the next album. All of which adds up to an equation of fine living for Chesnutt.

"The good Lord willing, five years from now, I'll be doing what I'm doing now," he says. "No TV shows, no movies. I just want to make better records and stay out on the road."

Reach radio editor at ctaylor@billboard.com.

EXECUTIVE TURNTABLE

FOLKS. Morning-show host Echobond Chase returned Monday (5) to country radio's No. 1 network, as his new show, *Chase*, post for a decade before ending in 1993.

SYNDICATION. Radio Disney, the live, 24-hour kids' network, announces its 12th affiliate: AM 1210 Oakland-San Francisco. Since the format's rollout in September, it has signed stations in markets that include Los Angeles, San Diego, San Jose, San Francisco/San Jose, St. Paul, and Long Island, N.Y.

PROGRAMMING. For the recent Christmastime season, syndicated talkers Rusk Limbaugh and Art Bell participated in "The Bethlehem Report," a half-hour radio drama portraying the story of the first Christmas as told by a team of modern-day reporters.

It's The Core That Counts For WXPN's Ranes

WHEN NONCOMMERCIAL triple-A WXPN Philadelphia hit its stride in the late '80s/early '90s, there were four AC radio stations and two top 40 stations in town.

"Back then, you could play anything that resembled modern rock or adult alternative," says Bruce Ranes, WXPN's assistant GM in charge of programming. "In '94 or '95, probably 90% of WXPN would've heard any place else. Now it's probably 60% of what you hear on 'XPN, you can't hear in any other place in Philly—still up there, just not as much as it used to be (L)."

Today, WXPN's music mix is reflected in the playlists of many competitors, such as adult WMMR, modern WFLZ (Y100), classic rock WOL, jazz WJZZ, and modern adult newsworld WXXM (No. 96.7). "The whole scene has drastically changed. Much of the [music] we play is played on other stations," says Ranes.

"The blessing and it's a curse, because people who listen to other stations now find WXPN more familiar. However, if you're as core to XPN today as you were in '91 or '93, when we were the only game in town, there's an overall perception that we're doing it more so than you."

Ranes claims, "They throw in a few more things, like some AC-ish or rock or modern rock-type of titles like 'Sins-Charmed Life' by Third Eye Blind or maybe 311 or something like that. But most of what they play is a subset of XPN hits or what are new rebursts on XPN. But that's all they play. It's not modern AC. It's not making value judgment; there's a niche for that. They seem to be getting off to a good start, but that's what they're all about, whereas XPN is still about diversity. It's not about anticipating trends, it's about starting them."

Ranes says he hasn't adjusted to the latest competitor or others. "When a song or an artist are right for XPN, we're in for it early, so we're not necessarily waiting for other stations to make a move in the market. Once we've decided that matters, so, once they play some of the things that we start to play, we're not about to drop it. We're not about to increase or decrease plays."

Here's a sample hour on WXPN: Ronnie Raitt, "Angel From Montgomery"; Tad The Wesprock, "All I Want"; G. Love & Special Two, "I Wanna Be Like You"; Donny & Marie Osmond, "Star-Joint"; U2, "Prick (In The Name of Love)"; Laura Nyro, "Ebbin Comin'"; Sarah McLachlan, "Sweet Surrender"; The Roots, "You Say You Love Me"; R.E.M., "New Test Loper"; Sister Hazel, "Happy"; Pretenders, "My City Was Gone"; Archie Roach, "Reggae Man"; Ray Charles, "Hit The

Road Jack"; and Mickey Hart's Mystery Box, "Down The Road."

Music aside, when Ranes compares WXPN and WXXM, he says, "The lifestyles are so different from each other." His close relations stem from Max management about targeting a broad 18-49 demo with a core of 25-34 years. WXPN is skewed equally between males and females, focusing on the 25-44 demo. While Max is content to attract anyone in the demo, says Ranes, WXPN is



BRUCE RANES
Assistant GM
WXPN Philadelphia

"prime for seeking out people who have a taste for diverse music, middle- to upper-class people who are slightly more educated, as most commercial stations do. We have a lot of an educational mission as well, in addition to just playing cool pop."

Since it is a public radio, the station's "primary appeal is to our members. We have almost 23,000 people who directly support us," he says. "We're not out to catch a huge audience, as most commercial stations do."

Including Max—to get as many people in as possible and to get as high a core as possible. Our secondary appeal is to our core listeners, people who want to hear Lytle Lovett and Bernie Raitt as much as they do Blues Traveler—with that taste toward diversity."

On a third level, he's looking to get as many people listening to the name. I'm looking to always increase the station, but not at the expense of offending or disturbing the overall sound for our members or potential members."

That said, Ranes has been adding more production elements to the mix. Joe Taylor is responsible for some of the new image elements. "The vast majority of the '90s-style production that's commonplace on most stations," says Ranes. "Very often it's artist ID, artist vs. pop, slicker graphics. The tonality is consistent with our overall station sound. It's straight-ahead values by on-air staff. It's music beds from artists used ordinarily by radio."

Ranes says his job is not much different from that of a PD in the commercial world. "We have to remain consistent. We don't operate in a vacuum. We don't create a new sound like another station. Max or MMR. We want to sound [like] the best XPN we can. And that means competing with other stations on the air. We're going to hire a full-time promotion director for the first time. But still, we don't have a station track." He adds, "My job is to superserve the audience. It's not just about the I do. I'm always reminding people that we're speaking to and communicating with. With that's your bills, which is paying our salary, and we're speaking to by devising ways to inflate or artificially inflate the core with annoying contests and giveaways and things like that."

MARC SCHIFFMAN



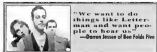
The members of Bon Jovi prefer their music hard, distorted, and chock-full of indie rock sensibility. Modern rock rules and its influence, on the other hand, like quite the opposite, as "Brick," the act's melodic and quiet anthem about loss, is finding a home in heavy rotation.

"It's a slower and more emotional song than we've ever done, which made us a little hesitant about using it as a single," drummer Darryl Jamino says. "I mean, we've worked hard to be a rocking piano band and have wanted that flag for three years in clubs. And now, the song that people recognize is basically a ballad. But many bands break out with a slow song."

Jamino also admits he didn't know Bon Jovi. Five was sitting on a hit—the song is No. 9 on this issue's Modern Rock Tracks chart—but he says that "Brick"

was an important personal addition to the trio's sophomore effort, "Whatever And Ever Amen."

"It was one of the last songs put on the record. We finished it while we were in the studio," he says. "The ghost of that song haunts us, though. It was the first



"We want to do things like Letterman and want people to hear us."
—Darryl Jamino of Bon Jovi Five

time we recorded in the same room and the first time Robert [Sledge] used an upright bass. This pun, last-minute setting made everyone take it immediately,

even before it was a single."

Jesse admits the track is about a couple dealing with abortion, but he is concerned that saying so will turn it into a political theme song.

"I don't want people to request the Bon Jovi Five abortion song. We weren't trying to make a stand or change other's opinions," he says. "Overall, it's a song about what a person goes through in a traumatic situation which everyone can relate to. It's not sensitive enough that there is room for interpretation. I've heard people say it was about a couple taking their pet to the vet to put it to sleep."

Image concert artist, Jesse hopes the single's exposure will help the band's popularity here. "We want to do things like Letterman and want people to hear us. The DJs who love us now have a song to play"

Billboard, JANUARY 10, 1998

Mainstream Rock Tracks

WEEK	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	25	TOUCH PEEL AND STAND	DAVE NAVARRO
2	13	—	GIVEN TO FLY	PEARL JAM
3	2	20	MY OWN PRISON	CREED
4	3	41	3 AM	MATCHBOX 20
5	4	31	BACK ON EARTH	DUZY OSBOURNE
6	6	6	THE GIRL I LOVE	LEZ ZEPPELIN
7	5	5	THE MEMORY REMAINS	METALLICA
8	7	13	TASTE OF INDIA	AL ROSSITA
9	8	21	EYE-OPENING	FOO FIGHTERS
10	9	11	WASH IT AWAY	BLACK LAB
11	10	8	ALMOST HONEST	MICHAEL
12	16	15	THE DAY MY LUCK IS WASTED	BIG DADDY MOUNTAIN
13	11	12	THIRD SIDES NOW	SHERRY HADAR
14	12	16	SLOW RIDE	KENNY WAYNE SHEPPARD BAND
15	14	5	TIME OF YOUR LIFE (GOOD RIDDANCE)	METALLICA
16	17	6	THE UNFORGIVEN II	GREASE
17	25	4	FLIP THE SWITCH	THE ROLLING STONES
18	21	26	SEX AND CANDY	MARCY PLAYGROUND
19	23	5	CLUMSY	OUR LADY PEACE
20	35	—	THE CHANUKAH SONG	ADAM SANDLER
21	38	11	DIRTY EYES	AC/DC
22	30	16	WALKY ON THE SUN	SMASH MOUTH
23	1	—	SINGIN' IN THE ROOM	DRITS OF THE NEW
24	22	31	FORTY SIX & 2	TOOL
25	30	—	SHE SAID	COLLECTIVE SOUL
26	24	26	LIVE THROUGH THIS (GIFTEN STORED)	MIGHTY JOE FLEM
27	23	29	ASHES TO AGES	FATH NO MORE
28	26	28	WITHOUT EXPRESSION	JOHN MELLECAAMP
29	36	—	CHRISTMAS EVE... SARAJEVO 12/24	YOUNG SILVERIA ORCHESTRA
30	36	30	THE FEELS	LIFE OF AGONY
31	29	12	RATTLESLAKE	LIVE
32	25	17	JUNGLE	KISS
33	34	7	MOUTH	RUSH
34	31	16	EVERYTHING TO EVERYONE	EVERCLEAR
35	27	30	BLEED TOGETHER	SOUNDGARDEN
36	30	33	HAPPY	SINGER HAZEL
37	RE-ENTRY	2	SULLIVAN	CARDLINES SPINE
38	NEW	1	SANTA CLAUS & HIS OLD LADY	CHEECH & CHONG
39	NEW	1	BLACK	SEVENTH STUD
40	33	27	KUSH	KULA SHAKUR

Billboard, JANUARY 10, 1998

Modern Rock Tracks

WEEK	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	11	SEX AND CANDY	MARCY PLAYGROUND
2	2	5	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
3	3	5	EVERYTHING TO EVERYONE	EVERCLEAR
4	4	3	3 AM	MATCHBOX 20
5	16	—	GIVEN TO FLY	PEARL JAM
6	5	6	BITTER SWEET SYMPHONY	THE VERVE
7	8	11	HOW'S IT GOING TO BE	THIRD EYE BULL
8	6	10	TOUCH PEEL AND STAND	DAVE NAVARRO
9	10	12	DIRTY	BEN FOLDS FIVE
10	12	13	CLUMSY	OUR LADY PEACE
11	7	7	EVERLONG	FOO FIGHTERS
12	11	9	SOUTH	BUSH
13	13	10	WALKY ON THE SUN	SMASH MOUTH
14	9	4	TURTLE	CHUMBAWAMBA
15	14	15	DAMMIT (GURDING UP)	BUNK, LB2
16	15	14	SWEET SURRENDER	SABRI MCLAUGHLIN
17	16	10	OLEWRIGHT	BECK
18	17	22	BIRMPUL OF ASHA	CORNERSTONE
19	22	4	MY OWN PRISON	CREED
20	18	16	FLY BY	SUGAR RAY
21	30	13	CRIMINAL	FIONA APPLE
22	14	3	WASH IT AWAY	BLACK LAB
23	25	3	THE MUMMERS' DANCE	LORELEA MCKENNETT
24	21	20	SUGAR HANE	SPICE MONKEYS
25	36	—	THE CHANUKAH SONG	ADAM SANDLER
26	36	27	ROYAL OIL	THE MIGHTY BOSSNOTES
27	27	5	JANE SAID	JANE ADDICKSON
28	28	13	BEASTLY DISASTER	311
29	29	13	WRONG NUMBER	THE CURE
30	30	25	KARMA FUEL	RADICALLY
31	31	23	HITCHIN' A RIDE	GREEN DAY
32	29	21	CAN'T GO AWAY	GRIG
33	32	32	IF I WAFRAID OF AMERICANS	DAVID BOWIE
34	33	28	LUCKY	SEVEN MARY THREE
35	38	30	STEPPING STONES	G. LOVE & SPECIAL SAUCE
36	30	29	SUMMERTIME	THE SUNDAES
37	30	33	THE GHOST OF TOM JOAD	HUGE AGAINST THE MACHINE
38	38	40	RPM	SUGAR RAY
39	NEW	1	LAD, YOUR ROSE BRINGS ME DOWN	SCOTT WELLY
40	33	32	RATTLESLAKE	LIVE

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HITS! IN TOKIO

- Week of December 18, 1997
- 1) Topper Headon / James Jackson
 - 2) 4x4 / Erup
 - 3) Do the Most / Salvo Dots
 - 4) Space You Near Life / Casino Dogs
 - 5) Change The World / Budapest
 - 6) Frustration / Chameleons
 - 7) Magic / E-Minence
 - 8) A Song For Maria / Buzi II
 - 9) The Love Lives
 - 10) Let's Be Beached / All Stars
 - 11) The Last Dance Everything / Adam F
 - 12) Featuring Tony Tones
 - 13) It's Not A Day / Marco Girardin
 - 14) Again / Steve Ferris
 - 15) That's A Good Thing / Baccara
 - 16) You're The One I Love / Shaka One
 - 17) Legend Of A Cowboy / James Cappella
 - 18) Autumntime / Bano
 - 19) I'm A Slave To Myself
 - 20) I'm A Slave
 - 21) I'm A Slave
 - 22) Stepping Stone / G. Love And Special Sauce
 - 23) Wash / Sang / Lee Marvin / Steve / Marianne
 - 24) The New Year's / The Rolling Stones
 - 25) On Your Side / Jimmy Fallon
 - 26) Peace / Dharma Ganga Ties
 - 27) Yester / Telenor
 - 28) I Wanna Get That Star / The Presidents Of The United States Of America
 - 29) My Body / L2D
 - 30) Reaching 10 / Phil Eby / Behind / The Police
 - 31) The Best Of / Mankind / Burt
 - 32) Runes In Blood / Dargat And John Cohen
 - 33) My Body / L2D
 - 34) My Body / L2D
 - 35) My Body / L2D
 - 36) My Body / L2D
 - 37) My Body / L2D
 - 38) My Body / L2D
 - 39) My Body / L2D
 - 40) My Body / L2D

81.3FM J-WAVE
 Station information available at
<http://www.j-wave.co.jp>

HOLIDAY RECORD SALES SOAR

(Continued from page 1)

getting a buzz on it."

Jack Rogers, executive VP/CO at Capitol North in Canton, Ohio, said Classic Music, says the chain enjoyed a double-digit comparable-store increase during December and "it's been a long time since we have seen an increase in holiday comparable-store increase at Christmas."

Similarly, other mail-based merchants, like National Record Mart and the 13th Floor, Owensboro, Ky.-based Wax Works chain, reported strong comparable-store increases, with the former saying it was in the double-digit range and the latter putting the increase at 25%.

Executives at other chains also report strong Christmas selling seasons, with comparable-store sales increasing 16% at seven-unit, Omaha, Neb.-based House of Music. In South Plainfield, N.J.-based Compact Disc World, 91% at 16-unit, Boston-based Newbury Comics; and 7% at 27, Troy, Mich.-based Harmony House. The 130-street, Atlanta-based Hastings reports an increase 6% comparable-store increase through Dec. 24. Tower Records had a total sales increase of approximately 4% with about three fewer stores, which means that its comparable-store business was even higher; and Street-wise enjoyed double-digit comparable-store increases during December.

Jerry Woodward, president of the Wax Works chain, says business was good during the holiday selling season as well as throughout all of the hits current-carrying at all of his current-

ly out. "We really had something for everybody, so I would say the labels did better than I had hoped for this season."

But another key factor in the strong holiday selling season, according to merchants, has been the restructuring and downsizing over the last two years. "The music business has changed. And time, music chains have closed more than 1,000 stores, leaving existing stores in a stronger position. Also, the price war has abated thanks to the stores' new, no-advertised, pricing policies by the majors, allowing merchants to reap more profits in 1997."

Mike Dreese, CEO at Newbury Comics, points out that existing music chains, such as the formidable music force in the New England market, was shut down in 1997 and liquidated, which had a "good impact on our stores. Twelve music stores were within a mile or two of Leominster."

Also, the Strawberry chain filed for Chapter 11 this year and closed about 40 stores, including some of its higher-volume stores. "So the combination of

Leominster and Strawberry's meant that we would have had to be complete liquidated had it not been for this season," says Dreese. "We planned on having a strong season."

Similarly, David Lang, president of Compact Disc World, says his chain benefited from the weakness displayed by Nobody Beats the Wiz, which filed for Chapter 11 in December 1997. The Wiz was out of stock on many hit titles, he reports, which boosted Compact Disc World's business.

A number of merchants noted that the downsizing and higher prices in the music departments ran by Best Buy benefited from the weakness displayed by chains. In particular, those merchants cite cassette sales at their chains receiving a boost thanks to a reduction in cassette SKUs at Best Buy.

The closing of stores and the downsizing of music departments at Best Buy may help account for the disparity between the strong holiday selling season that music merchants are reporting and the album sales increas-

es tabulated by SoundScan, which shows that category up only 7.8% at the end of the holiday season."

John Marchand, president of Hastings, says one of the surprising factors boosting business at music retail is the return of customers "we haven't seen in a while who are getting reacquainted with music." He adds that "some of the mass-appeal hits attracted a wider diversity of customer."

Lee Garrett, VP purchasing and merchandising at Camelot Music, says the holiday selling season was so successful because "we just had a wide array of product over a number of different genres. Further, we had a catalog that [the hit factor was so strong that in terms of unit sales, "there wasn't much difference between our No. 2- and No. 10-selling albums."

Other factors contributing to the season's success were gift certificate sales, non-music items, and, at some chains, catalog album sales.

At National Record Mart, Mandarich cites both catalog and non-music, or

boutique, items as enjoying robust sales. "Catalog artists sustained their holiday sales," says Manderich. Elton John's catalog sold through for us, riding the strength of the Princess Diana tribute single."

"We had a stronger commitment to boutique businesses this year, putting departments in our stores earlier this year, and it paid off during the holidays. Among the items that were strong sellers were posters and mood lighting."

Stan Goman, senior VP of retail operations at Tower Records/Vides, notes that gift certificates were up 16% through Dec. 24. "We saw an increase in gift certificates. Our registers jammed; [they] couldn't take so many hits on the same SKU."

But while other merchants are focusing on comparable-store increases, Goman says that profits are bolstering his holiday spirits. "I can get sales growth like we did and our gross profit is up even more, than that is even better," he says.

HOLIDAY VID SALES CENTER ON MUSIC, DVD, HIT TITLES

(Continued from page 1)

the year. The culprit appears to have been a shortage of family entertainment titles. Except for "George Of The Jungle," they were in short supply. Mass merchants as yet haven't learned how to draw the same crowds of buyers to action-adventure movies.

Margins unquestionably took a hit because of the high prices of the new high DVD in retailers' minds as a shock to potential. Retailers stay closer to DVD's 82% suggested list price to ease prices, which often dip under \$10.

The flood of releases permanently re-priced to \$9.98 "makes no sense," says one chain executive. "It does more harm than good to the market as a whole of more expensive titles." Nonetheless, titles at all levels moved.

Music videos, in particular, were sold. This Christmas was one of the best. "If you could find the title and keep it in stock," says Joe Nardone of Galaxy of Sound in Wilkes-Barre, Pa. "New Inch Nails' Closure" was his best seller. "If it were under \$9.98, you'd sell it," he adds, but "we had it all the way" alongside other winners, including "Rage Against The Machine" and "Fleetwood Mac: The Dates."

Black gospel cassettes were "very strong" for the jointly owned Sound Shop and Music For Less chains, says VP Chuck Adams. "We'll blow last year's numbers right out of the water." Black gospel titles also saw the same as DVD, which concluded its first holiday season on top. Disc sales were estimated to have topped 1.5 million units by year's end. Just before Christ-

mas, the Musicland Group issued a press release boasting of a one-week record of \$1 million. Best Buy, meanwhile, claims it moved nearly 60,000 discs during Christmas week.

Volume spiked Dec. 26 when recipients of DVD players bought software for their machines. "It's very, very successful for the whole industry," according to Best Buy video merchandise manager Joe Pagano. "It is testimony of how rapidly the consumer is embracing this technology."

Pagano says Best Buy's consumer-electronics department considers DVD the fastest-growing format ever "to come down the pipe." Another mass merchandiser, Target Stores, reportedly has begun testing a Philips player and 10 titles in 35 outlets.

Because most consumers still aren't aware of DVD, things are a little erratic at this point, but it's going to do quite well. And the format is going to live for a long time," predicts Arnold Fishkin, chairman of Lieberman & Research Worldwide in Los Angeles. Lieberman, which conducts consumer intent-to-purchase studies for the studios, is equally sanguine about the sales of VHS to disk-through.

But 1997 wasn't the banner year Hollywood had expected. Fishkin acknowledges. The fourth quarter was "not what I don't know why," he says. "There wasn't that sort of hope. It was just weren't what people hoped for."

New York-based market analyst Alexander & Associates thinks sell-through demand at Wal-Mart, Target,

Kmart, and Sam's Club was weak in the first two weeks of December. Combined, the four discounters usually account for 35-40% of cassette sales and thus have a major impact on the holiday results, which determine how the year has done.

Even if the mass merchants finish strong, they'll still need to make up the differences, says Alexander's Robert Alexander. "Overall, we think it's going to be fairly weak." Based on Alexander's weekly tabulation of purchase data, he suspects sell-through volume for 1997 will lag behind 1996 by as much as 10%.

Columbia TriStar Home Video president Michael Feingold agrees. Feingold says he was, largely because of Disney's release schedule. "The reality is they didn't have any product like 'The Lion King' and 'Beauty And The Beast,'" says Feingold.

Disney did well with its made-for-video "Beauty And The Beast" sequel, but the volume wasn't near the level of last year's "Toy Story." Warner Home

Videos' "Batman" and Universal Studios Home Video's "The Lost World: Jurassic Park" also didn't sell single digits, and 20th Century Fox Home Entertainment had only "Jingle All The Way" to replace "Independence Day," its 1996 blockbuster.

In fact, without Columbia, sell-through would "I have been a holiday flop. The studio racked up big shipments for 'Men In Black' and 'My Best Friend's Wedding' and steady business, and catalog titles like 'Raiders.'" Its contribution to music video was "one of the pleasant surprises in the calendar year," Feingold notes. So was DVD.

"I think, at yet at the level of hit cassette titles," Jerry Maguire" and "Jumanji" each topped 40,000 discs, and "Wedding" and "The Fifth Element" have delivered 40,000 copies. For several DVD titles, "It's a back-order situation," Feingold says.

As of late December, "there were more orders than we could supply. We've very bullish," he adds.

LA MACHIA BILLO

(Continued from page 6)

copyright term extension and passage of legislation enabling Congress to ratify the international World Intellectual Property Organization treaties (see page 10).

The president has already signed Congress' legislative fix. La Cienega bill. That law overrode a strict interpretation of a provision in the old 1909 Copyright Act concerning copyright notice placement by the Ninth Circuit Court of Appeals that put in public domain the fate of all songs copyrighted prior to 1976, the date of the Copyright Act revision.

Congress passed that bill in November (Billboard, Nov. 15) after supporters beat back an attempt by several legislators to hold it hostage in a battle over a still-pending bill that provides music licensing-free exemptions for restaurants. **BILL HOLLAND**

MIDEM

(Continued from page 5)

French label's body SNEP.

In addition to honoring Ahmet Ertegun, Roy says, MIDEM is continuing its MIDEM Music Makers Awards. The recipients this year are: Ferris, mobile founder/CEO Michael Hennessy, and French-Canadian artist Les Plamondon, co-creator of the rock opera "Starmania."

MIDEM is also to center stage at MIDEM as Atlantic uses the event to celebrate its 50th anniversary. A "50 Years of Atlantic Records" concert will be held, featuring new artists on new labels, including "Walter Chris Mills and Sugar Ray. Later that day, Warner Music Switzerland managing director Claude Nishi will DJ at the MIDEM "evening," honoring the label's contribution to the development of black music.

E-PROP GETS ALL OF MARTIN

(Continued from page 6)

Reprise masters have been licensed for the past six years; some have not been reissued since their original release. Reprise is now making them available domestically on CD. The masters encompass more than 20 albums, including 10 that were certified gold, including "The Memphis Sessions." "Everybody" and "Somebody." "You're Nobody Till Somebody Loves You," "I Will," and "Houston, one of Martin's Reprise recordings done in a more relaxed to the licensing arrangement, Mickey Kapp, founder

and former president of Warner Special Products, has been hired as a consultant to help market the combined Reprise and Capitol masters. "I'm Dean his favorite singer," Kapp says. "That's how important he is to music. There's a lot of business to be done with his recordings for Capitol and Reprise."

E-Prop is a marketing entity managing the catalogs of the EMI North American labels, including Capitol, the Big Top, and the Capitol and EMI labels. He selected titles from sister Vir-

MAMA CONCERTS' AVRAM JAILED

(Continued from page 6)

de Bagh, and Pink Floyd through a Dutch company, Peron BV, which is partly owned. Because finances were cut, Bagh had Peron BV, which was a Mama did not pay full taxes on her in Germany.

Avram had a difficult time since his arrest in April (Billboard, April 13, 1997). While in prison, he was diagnosed prostate for a stomach ulcer and gonorrhea problems. The fact that Avram was shackled to his hospital bed during these periods caused anger in the German music business (Billboard, Aug. 30, 1997).

Though Avram is currently free on a bail, the judge ordered that he must stay in a hotel in the same area as well to his local police station. The judge said he was granting bail as an acknowledgment of the suffering Avram had endured while behind bars, but he also ordered that Avram be held to parole after serving half his sentence, which means that, after his return to prison in the spring, Avram must be free in the summer of 1999.

The judge said the sentence he passed was relatively light because

he believed Avram had made the decision to route finances through Peron because he had been swayed by advice from his lawyer and tax

advisor. In a separate case, Mannheim, Germany-based promoter Matthias Hoffmann remains in jail after his arrest in April (Billboard, April 13, 1997), also on charges of tax evasion.

CANADA

(Continued from page 2)

Brian Robertson, president of the Canadian Recording Industry Assn., is currently under review by the government's announcement. He notes that, once ratified by the Canadian bodies, the WIPO treaties will form the cornerstone of Phase III legislation, currently under review in Germany as well. He adds, "[This announcement] backs up Sheila's promise a year ago [to Canadian music industry executives] to get the WIPO treaties passed immediately and to take as long [with legislation] as Phase II did."

INDUSTRY LAUNDS IVEY NOMINATION FOR NEA CHAIR

(Continued from page 6)

runs the Country Music Hall of Fame.

Ivey is also well known in the industry as a national trustee of the National Academy of Recording Arts and Sciences. He served as president (a position now called chairman) of that organization from 1981 to 1983 and again as chairman from 1989 to 1991. "I'm a real fan of the NEA," Ivey says, "and I'm a big supporter, and I believe its programs play a very important part in American society, I believe it has accomplished terrific things. That's my position, and I approach the job that way."

Ivey is well known as a music writer, folklorist, and archivist committed to the preservation of U.S. sound recordings. He has also emerged as a voice for the arts as well as a member of the President's Committee on the Arts and Humanities. He was instrumental in the writing of "Creative America," a report released in 1997 surveying the arts and humanities in the U.S.

Out of that report came the President's Millennium Office "Worthy Ancestors" program to bring attention to the preservation of U.S. cultural materials from both government and the private sectors.

In 1996, Ivey has served on NEA panels and as a consultant to the NEA's music, folk arts, challenge, and advancement programs.

He has also led the capital fund

campaign to raise \$15 million to move the Country Music Hall of Fame—where the CMF administrators—and CMF offices in 1999 to a new 3.5-acre site in downtown Nashville next to the new Nashville Arena. The CMF also includes the historic Hatch Show Print shop in downtown Nashville, RCA's Studio B, the CMF Media Center, CMF Records, and the CMF Press. He would be the first NEA chairman who has developed and directed a nonprofit cultural organization to address the arts.

Ivey joins already confirmed fellow Southern folklorist William Ferris, whom the president recently appointed to head the companion National Endowment for the Humanities.

"The NEA is a hot button, a hot topic," says Warner/Rosner Nashville president Jim Ed Norman, an active backer of arts groups and efforts. "We mustn't forget that he has to go through the process of confirmation. We'll all keep our fingers crossed, but I think we'll also understand to our ability to do all we can to make sure that all of Bill's contributions are recognized to the fullest extent possible."

SFX CLAIMS TOP PROMOTER TITLE VIA PACE BUY

(Continued from page 6)

expected this year, PACE will make a major contribution to our standing as the leading promoter, production, and promotion. We anticipate a very exciting future."

The move culminates an extremely aggressive year for SFX, which until August, was the nation's seventh-largest radio station group owner based on revenues, with 71 stations in 19 markets. It sold those stations to Clear Channel in a deal valued at \$2.1 billion.

The company's foray into the live music and entertainment business began when it purchased Indianapolis-based Sunshine Promotions last March; New York-based DeLencastre in October; and, in December, San Francisco-based Bill Graham Presents, St. Louis-based Contemporary Productions, and Atlanta-based Concerts/Southern Promotions (Billboard, Dec. 27, 1997).

With a strong promoter presence in Texas and facility interests nationwide, PACE is one of the final pieces in a puzzle that now gives SFX strong bases of power in most of the U.S.

The PACES that it made even more important because of its amphitheater properties; all of the companies previously purchased by SFX have profitable facilities (as in place with a strong regional promoter presence. PACE Concerts in the top promoter in the state of Texas. SFX will now control 42 entertainment venues, 19 are directly owned or under long-term lease in 22 markets, including 40 venues in the top 50 markets and nine venues in six of the top 10 markets.

ble in that process. It seems like he's going to have great support politically from people in the system. There's nobody more articulate or passionate than Bill when it comes to issues of arts, education, and especially the venerable arts. But he has an understanding of the great world of art."

Norman says Ivey's nomination is a significant mark of respect for the country music community. "Bill's work, though, and his expertise and interests extend far outside country music," he adds. "I'm excited to have someone with his passion and understanding."

Bruce Hinton, chairman of MCA Nashville and chairman of the CMF, echoes Norman's respect for Ivey, saying Ivey "understands our culture, history, and the importance of the arts in the development of our children."

The CMF is expected to appoint a search committee to determine a successor for Ivey.

Assistance in preparing this story was provided by Chet Flippo in Nashville.

PACE Touring, formed in 1997, housed both the music and the touring and followed with the Fleetwood Mac tour in a partnership with Magic Concert Promotions.

Becker will continue as PACE Entertainment chairman and CEO. Becker, PACE president/CEO, will maintain his role in managing day-to-day operations.

PACE was started in Houston in 1992 by Becker and then partner, now Sydney Schlenker to create events for the then-new Houston Astrodome. "I think Sydney put up \$150,000, and I put up \$150,000, which I probably borrowed from Sydney," says Becker.

The company's main forte was motor sports until 1975, when Luis Messina came on board to oversee PACE Concerts. In the mid-1980s, PACE was on the cutting edge of the amphitheater development trend, beginning with Starwood Amphitheater in Nashville and progressing to venues like Camden, N.J., and West Palm Beach, Fla.

"Brian Becker pushed up the amphitheaters," says Becker. "If you look at the concert promoter who has really prospered here has been the ones that stepped out and got involved in facilities. You need those other revenue streams, like food and beverage, and concessions. You don't get them when you're renting from Madison Square Garden."

"I'm proud of what we've accomplished," says Becker. "We have a reputation in the marketplace, and people trust us. It has been a hell of a career."

As for concert promotions, Messina says he expects PACE to proceed into the new year as a "business as usual" basis, although he anticipates closer relationships with principals of the other promoters previously acquired by PACE.

Messina says that the "creative force" of such a group of promoters is something to be reckoned with. "I'm curious to see what the mainstream media will do," he says. "I can't wait until the first meeting."

Assistance in preparing this story was provided by Chuck Taylor in New York.



Circle Of Friends. Peggie superstar and near Dixie catnipized the release of its SoundExchange Entertainment "Da Bomb" with new outdoor party at the Sound, its Miami recording studio. The group formed new and classic numbers for honored guests including Bob Marley's mother, Cedella Marley Booker. Pictured at the party, from left, Inner Circle bassist Les Lewis, keyboardist Bernard "Toots" Harvey, drummer Lancelotti Hall, Marley Booker, lead vocalist Ross Bentley, and rhythm guitarist Roger Lewis.

SALSA PIONEER JERRY MASUCCI DIES

(Continued from page 6)

Berry Gerly was to the Motown sound.

Indeed, Masucci operated Fania much like Motown. With Masucci handling business affairs and Pacheco directing the label's musical fronts, Fania became a self-contained assembly line for salsa artists, producers, arrangers, and composers.

"We trusted each other, and we had a lot of fun," says Pacheco, who notes that the term "salsa" arose because the sound was like a musical sauce combining different ingredients and it was easy to market.

"UNDER ONE ROOF"

"When we're restarting to travel all over the world, people were getting confused with [Cuban genres] son montuno, guajiro, and mambo," says Pacheco. "So we used salsa to pull all of the Latin Caribbean music under one roof."

The smooth road paved for salsa music by Masucci and Pacheco was not without a few potholes, however. In the late '70s, some of the label's artists filed a hard-negotiating Masucci was being too tight-fisted with royalty payouts. Nonetheless, acts such as Harlow,



one of Fania's earliest signees, staunchly defend Masucci's record. "If it weren't for Jerry, I wouldn't have a career, and neither would most of these other artists," says Harlow.

The success of Fania in the late '70s drew attention from large U.S. label like Sony (then Columbia), Elektra, and A&M, which began snatching up its acts just about the time salsa was on the wane. By 1979, Fania had closed shop as a record company, though the Fania name was retained as a label entity.

After spending most of the '80s and '90s in semi-retirement, Masucci re-entered the salsa arena in 1997 with the formation of Jerry Masucci Music, a salsa-related label distributed by Sony Discos that Masucci hoped would become home top-and-coming Cuban talent. In addition, Masucci was planning an initial public offering for another company, Fania Group Entertainment Limited.

Victor Gallo, Masucci's longtime right-hand executive, is not sure whether the company will go public, but he stresses that the record company will "keep trying to keep running."

CEOs TO SERVE AS STAGE FOR DVD, DIVX FEES

(Continued from page 2)

DVG expects to cram its display with available titles from every supplier except 20th Century Fox Home Entertainment and Paramount Home Video, the two studio holdouts. The focus will be on the "abundance of blockbuster movies" in stores, says Jerry An, Director of Douglas Consulting Group in Los Angeles (see story, page 8).

Dixie Entertainment won't have the selection of titles that the DVD has, but it will have something the association's display lacks—the element of surprise. For the first time, Dixie is being demonstrated in a public forum. Thomson Consumer Electronics and Matsushita are putting the system, which connects the player to a computer monitor via phone line, through its paces at their CES booth.

Zentix, which is also contracted to manufacture Dixie players, was supposed to do the same, but the exhibit was torpedoed when the company pulled out of the show.

What showgoers will see was unclear at press time. Dixie Entertainment has struck deals with Disney, Paramount, Universal, and DreamWorks to provide it with movies, some of which will

likely be included in a sampler disc.

Dixie Entertainment is expected to announce the titles to accompany shipment this summer of its players. "That will be happening," says spokeswoman Robin Agur of Boston-based PR firm Arnold Communications.

Observers expect that Richard Sharp, chairman of retail chain Circuit City, which owns a majority interest in Dixie, will release at least an outline of the massive marketing campaign that acquaints the public with the system. Sharp is holding court off the show floor in a Dixie Entertainment hospitality suite.

Indeed, Dixie, little is expected in the way of technical developments. Toshiba has scheduled an event to review the market status of the format and announce an addition to its line, possibly a lightweight player. Also present will be Warren Lieberfarb, president of Warner Home Video, Toshiba's partner in the 1997 launch.

DVD audio remains on the drawing board. "It's not a pressing priority for the music industry," says a source, who doesn't expect a solution to the audio format battle until after this year "we whenever."

RIAA SEEKS REVIEW

(Continued from page 6)

more than 40% of revenues for their programming.

The librarians must make a decision for a review within 60 days.

The CARP panel is a non-remuneration body that replaced the autonomous Copyright Royalty Tribunal, which Congress abolished. The panel's lack of the law on evidence that the services are facing financial difficulties.

The RIAA argued that the rate should not be based on licensees' financial conditions.

If the librarians and CARP decide not to adjust the rate, the RIAA has the right to appeal the decision to the District of Columbia Court of Appeals, but it has not yet made that decision.

BILL HOLLAND

ANI DIFRANCO

(Continued from page 7)

me out a little. It's not a fear of success, but more the feeling of guilt by association with the very mechanism I tried to subvert," she says. "But not using swearwords doesn't mean giving in. Skirts don't equal slavery. Churches don't mean selling out. I never wanted to be a star, just a musician. I hope that growth can still be respected when someone has worked as hard as I have."

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POLYMEDIA, KELLOGG'S TEAM FOR COMPILATION PROMO

(Continued from page 1)

which cost \$4.99 each for CD and \$3.99 for cassette versions (Billboard Bulletin, Dec. 30).

The front bottom corner of the cereal boxes feature a picture of a CD with copy reading "Best To You Music Offer," with the respective genre inserted into the copy. The promotion will be backed up by a \$3 million television advertising campaign and a full-page Sunday insert that will be distributed in 40 million newspapers.



Details of the promotion appear on the back of cereal boxes.

John Esposito, senior VP of PolyMedia, says that PolyMedia is preparing for a redemption rate of 1%-2%, which means that sales of the four compilations combined could reach 1 million-2 million units.

The use of music as a premium for another consumer product is not, unique. In September 1994, EMI-Capitol Music teamed with McDonald's, offering greatest-hits albums from Garth Brooks, Tim Turner, and Elton John and a new album from Rosette priced at \$5.99 each for CD and \$3.99 for cassette. The promotion was backed by a \$25 million advertising campaign; it sold about 12 million units.

While the promotion generated an enthusiastic consumer response, it infuriated music retailers. They felt McDonald's got the albums for a cost

less than the average \$10.70 that music retailers pay for front-line albums. The two promotional vehicles at McDonald's customers devalued CDs, retailers also charged. Finally, they didn't like the idea of the label using another mode of distribution and cutting them out of the chain.

Esposito says that PolyMedia's effort is completely different from the EMI/McDonald's campaign. "First, we think that the multi-genre albums offer only eight songs, and that PolyGram already offers compilations to music merchants at budget pricing similar to the Kellogg's offer. In addition, the Kellogg's offering promotion is designed to give exposure to PolyGram's artists and stimulate catalog sales at music retail.

According to Esposito, PolyMedia partnered with Kellogg's in order to reach nonactive record buyers. Moreover, he says, each compilation will include an insert card urging the purchaser to visit his or her favorite local record retailer and buy the entire album by the artists you like." The compilations' track listings will list each song alongside the cover art of the album from which it comes.

Finally, Esposito says that PGD is running a discount program on all the titles advertised in the compilations. "We believe that once the promotion is in full flight, customers who have bought the samplers will be going into record stores to buy the albums that their favorite songs on the compilations came from," Esposito says.

Retailers were expected to be notified about the promotion in a PolyMedia letter scheduled to hit account executives before Jan. 1 (yesterday).

In total, 28 PolyGram artists are featured on the compilations, including Bryan Adams, Amy Grant, Aaron Neville, and Extreme on the pop music compilation; the Allman Brothers Band, Free, Rod Stewart, and the Police on the classic rock compilation; Kirby Mottin, Billy Ray Cyrus, and John Anderson on the country compilation; and Marvin Gaye, the Tempta-

tions, the Miracles, and the Supremes on the Motown compilation.

Each of the promotional vehicles, PolyMedia is making available via the Kellogg's boxes three CD singles, each featuring two artists from the respective featured genre. The catalog songs featured on the CD singles will not be available on the compilations. A total of 1.2 million singles will be given away to customers making a qualifying cereal purchase as an inducement to go the next step and mail away for the sampler.

The Kellogg's cereal boxes that will contain the compilations offer include Apple Jacks, Corn Flakes, Corn Pops, Cocoa Krispies, Cocoa Frosted Flakes, Frog Loops, and Frosted Flakes. Kellogg's is a product of the Kellogg Co., based in Battle Creek, Mich.

FOOD BANK BENEFITS

Five cents will be donated from each compilation to a local food bank during the promotion to the Second Harvest, a Chicago-based charity that describes itself as a national

food-bank network.

Executives at the Kellogg Co. were unavailable for comment by press time. But in the highly competitive supermarket business, shelf space is tough to come by, and many products carried in that retail channel often offer premiums as an inducement to generate incremental purchases.

Esposito declines to provide the financial details of the Kellogg's deal except to say, "They are buying the compilation from us on a nonreturnable basis, and they had to commit to make a minimum purchase." He also says that Kellogg's is responsible for fulfillment to those purchasing samplers.

In all, the promotion has been in the works for 18 months, Esposito says, with the first six to eight months spent working on getting the right kind of promotion. After the promotion was decided upon, PolyMedia turned to the respective PolyGram labels for help in selecting the right songs and artwork.

"If this had been a typical special-

market project, we would have just licensed the tracks and sold the compilations to Kellogg's," Esposito explains. "But we wanted the chance to expose our catalog in a huge way, and we wanted to get our labels to become carterers in the promotion."

He says that senior marketing executives at the various PolyGram labels give assistance in "turning the cereal boxes into PolyGram shows."

He notes that two of the compilations include developing artists alongside the stars. The pop compilation includes songs by Del Amitri and Gin Blossoms, and the country compilation includes a Kim Richey track.

"If people are inspired to buy one of those artists because of one of the compilations, then that's a big plus," he says. Esposito says that PolyMedia and the Kellogg Co. are still working on other promotional ideas to give PolyGram artists more exposure as music retailers. And "if all goes well, this will be the first of many such promotions," he says.

EXIT NINE'S CARSTENSEN GETS MARKETING PUSH VIA GRP DEAL

(Continued from page 2)

GM/VP of marketing Andy Sarnow adds, "Her touring has been a great foundation, especially in secondary markets, and that can only increase with the muscle of GRP behind us."

In cities where Carstensen plays live, she gathers a following that is interested in buying albums directly and feeling connected to an artist. "She sells units wherever she goes on tour. We see a pickup sales in each area, and she sells tons of albums at a gig," says LPJuma.

Jim Fleming, Carstensen's booking agent at Flamingo Tavern in Chicago, says that in terms of touring, Carstensen and her management are "ultimately striving for her to be a concert-venue artist, and she has already played large concerts of her strength of the shows she's done at festivals. She's a perfect match for concert venues, soft seaters."

Retail in-store appearances here also helped increase Carstensen's visibility and sales. One particularly successful in-store performance at a Coconuts Music & Movies outlet in New York was remembered by Kris Sylvester, formerly product manager at the store and now store manager at Record Town in Kanoga Park, Calif. "Every time we played Carstensen in our store we sold a couple more albums, and then at the in-store we

sold about 60 units, which is great for someone who has no major distributor."

Steve Kessler, owner of Compact Disc City in Highland Park, Ill., finds that while Carstensen's music is AC-oriented, she appeals to all ages. "I've sold about 100 of her CDs in the last month or so. Even the 17-year-old girl who works the register here loves it. I have a small store where most people ask me what they want to buy, and we've sold Carstensen to all the Shawn Colvin and Sarah McLachlan crowd."

At radio, Carstensen has tried to do on-air performances and interviews as much as possible, concentrating on noncommercial triple-A stations. Tammy Lee, PD of triple-A WCBR Chicago, says Carstensen fits

especially well in the station's drive to embrace new artists. She made a live studio appearance several weeks ago.

"She's gotten great phones from the first time we played several tracks of hers. Our audience appreciates good vocals and artists' personal aspects, like the harp."

"Our goal is to get her out to AC radio," says Sarnow. "But instead of pushing for 100% radio hits, we've worked on a more personal basis, bringing Dee in person to retailers, bringing her to the radio studio."

Ljuma says it is confident that with the Kellogg's deal, her promotions budget, Carstensen will make it at triple-A formats. Kessler adds, "If radio takes a chance on her, she'll take off. It only takes a couple plays to get her going."

BIBBLING UNDER HOT 100 SINGLES

THE WEEK LAST WEEK	TITLE (ARTIST/PRODUCTION LABEL)	THE WEEK LAST WEEK	TITLE (ARTIST/PRODUCTION LABEL)
1	7	1	7
2	1	2	1
3	2	3	2
4	3	4	3
5	4	5	4
6	5	6	5
7	6	7	6
8	7	8	7
9	8	9	8
10	9	10	9
11	10	11	10
12	11	12	11
13	12	13	12
14	13	14	13
15	14	15	14
16	15	16	15
17	16	17	16
18	17	18	17
19	18	19	18
20	19	20	19
21	20	21	20
22	21	22	21
23	22	23	22
24	23	24	23
25	24	25	24
26	25	26	25
27	26	27	26
28	27	28	27
29	28	29	28
30	29	30	29

Bubbling Under lists the top 25 singles under the 100 which have not yet cracked

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TO OUR READERS

The Hot 100 Singles Spotlight column will return next issue.

Hot 100 Airplay

Compiled from a national sample of airplay activity by Broadcast Data Systems' Radio Tracking. Airplay is measured on a 24-hour a day, 7 days a week basis. Songs ranked by most impressions, with up to four different sets of airplay by Artist/Album/Track. See inside for more on the Hot 100 Singles chart.

THIS WEEK RANK	LAST WEEK RANK	TITLE ARTIST (IMP/PRODUCTION LABEL)	THIS WEEK RANK	LAST WEEK RANK	TITLE ARTIST (IMP/PRODUCTION LABEL)
1	1	THUNDERBUMP NO. 1	30	43	MY BOOZ LIZ LOVING (IMP/REPUBLIC)
2	2	FLY JAY-Z (IMP/ROYAL PHOENIX)	30	41	MY HEART WILL GO ON Celine Dion (IMP/Sony)
3	28	WALKIN' ON THE SUN DANNY GOVTOP (IMP/REPUBLIC)	30	44	MY HEART WILL GO ON Celine Dion (IMP/Sony)
4	20	YOU MAKE ME HIRNLA LIZ LOVING (IMP/REPUBLIC)	31	39	SEX AND CANDY LIZ LOVING (IMP/REPUBLIC)
5	12	JAM LIZ LOVING (IMP/REPUBLIC)	32	50	ALL THE RAM LIZ LOVING (IMP/REPUBLIC)
6	24	I DON'T WANT TO WAIT PAULY DUNN (IMP/REPUBLIC)	34	33	NO ONE'S PERFECT LIZ LOVING (IMP/REPUBLIC)
7	7	HOW DO I LIVE LIZ LOVING (IMP/REPUBLIC)	35	12	HEAVEN LIZ LOVING (IMP/REPUBLIC)
8	3	TRULY, TRULY DEEPLY LIZ LOVING (IMP/REPUBLIC)	35	4	WANT AROUND LIZ LOVING (IMP/REPUBLIC)
9	4	SHOW ME LOVE LIZ LOVING (IMP/REPUBLIC)	36	11	PLS. BE MESSING ME LIZ LOVING (IMP/REPUBLIC)
10	11	ALL LONG I LOVE YOU LIZ LOVING (IMP/REPUBLIC)	36	18	WHAT ABOUT US LIZ LOVING (IMP/REPUBLIC)
11	12	ALL RIED OUT LIZ LOVING (IMP/REPUBLIC)	36	11	DO YOU KNOW IT'S CHRISTMAS? LIZ LOVING (IMP/REPUBLIC)
12	11	PEEK LIZ LOVING (IMP/REPUBLIC)	36	11	BACK LIZ LOVING (IMP/REPUBLIC)
13	11	TOGETHER AGAIN LIZ LOVING (IMP/REPUBLIC)	36	11	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
14	11	SOON-CHANGING LIFE LIZ LOVING (IMP/REPUBLIC)	36	11	BUILDING A BETTER CITY LIZ LOVING (IMP/REPUBLIC)
15	11	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)	36	11	EVERYTHING IS DIFFERENT LIZ LOVING (IMP/REPUBLIC)
16	14	FOOLISH GAMES LIZ LOVING (IMP/REPUBLIC)	36	14	NO TENGU GAMING LIZ LOVING (IMP/REPUBLIC)
17	16	ALL LONG I LOVE YOU LIZ LOVING (IMP/REPUBLIC)	36	16	RACE TO YOU LIZ LOVING (IMP/REPUBLIC)
18	16	OUT PLAYING GAMES (WITH MY HEART) LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
19	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)	36	16	LEARN TO LIVE LIZ LOVING (IMP/REPUBLIC)
20	16	ALL FOR YOU LIZ LOVING (IMP/REPUBLIC)	36	16	GIVEN TO YOU LIZ LOVING (IMP/REPUBLIC)
21	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)	36	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)
22	16	HOW DO I LIVE LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
23	16	NOBODY'S PERFECT LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
24	16	HOW IT GOES TO BE LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
25	16	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
26	16	LOVE YOU DOWN LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
27	16	FEEL SO GOOD LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
28	16	CHAMPION LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
29	16	SWIFT SURFINDER LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
30	16	4 SEASONS OF LOVE LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
31	16	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
32	16	ONE HEADLIGHT LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
33	16	I DON'T WANT TO WAIT LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
34	16	A SONG FOR ROMA LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
35	16	HOW BEHOLD LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
36	16	SWIFT SURFINDER LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
37	16	BETTER SWEET SYMPHONY LIZ LOVING (IMP/REPUBLIC)	36	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)

* Figures with the greatest airplay gain. © 1998 Billboard/BSI Communications

HOT 100 RECURRENT AIRPLAY

1	2	DON'T SPEAK LIZ LOVING (IMP/REPUBLIC)
2	4	BARELY BREATHING LIZ LOVING (IMP/REPUBLIC)
3	4	THE BROTHERS LIZ LOVING (IMP/REPUBLIC)
4	5	MIN IN A MIN LIZ LOVING (IMP/REPUBLIC)
5	5	DO YOU KNOW (WHAT IF) TAKES LIZ LOVING (IMP/REPUBLIC)
6	5	CRASH INTO YOU LIZ LOVING (IMP/REPUBLIC)
7	11	LOVE/LOVE LIZ LOVING (IMP/REPUBLIC)
8	6	RETURN OF MY HEART LIZ LOVING (IMP/REPUBLIC)
9	22	WE BREAK MY NIGHT LIZ LOVING (IMP/REPUBLIC)
10	3	EVOLVING LIZ LOVING (IMP/REPUBLIC)
11	10	THE IMPRESSION THAT I GET LIZ LOVING (IMP/REPUBLIC)
12	13	WANT YOU LIZ LOVING (IMP/REPUBLIC)
13	14	BITCH LIZ LOVING (IMP/REPUBLIC)
14	8	I LOVE YOU ALWAYS FOREVER LIZ LOVING (IMP/REPUBLIC)
15	23	PLEASE COME HOME FOR CHRISTMAS LIZ LOVING (IMP/REPUBLIC)
16	27	DO YOU GO DOWN LIZ LOVING (IMP/REPUBLIC)
17	17	MISSING LIZ LOVING (IMP/REPUBLIC)
18	13	SWEARS LIZ LOVING (IMP/REPUBLIC)
19	45	COUNTING BLUE CARS LIZ LOVING (IMP/REPUBLIC)
20	25	EVERYBODY IS A WINDING ROAD LIZ LOVING (IMP/REPUBLIC)
21	63	HEAVEN LIZ LOVING (IMP/REPUBLIC)
22	18	HEAD OVER HEELS LIZ LOVING (IMP/REPUBLIC)
23	24	YOU LEARN LIZ LOVING (IMP/REPUBLIC)
24	18	WHERE AM I IN THE COMEY (GONE) LIZ LOVING (IMP/REPUBLIC)
25	36	NO SHIRTS LIZ LOVING (IMP/REPUBLIC)

Recurrents are those titles which appeared on the Hot 100 chart at least three times and were dropped from the Hot 100

HOT 100 A-Z

1	1	THUNDERBUMP NO. 1
2	2	FLY JAY-Z (IMP/ROYAL PHOENIX)
3	28	WALKIN' ON THE SUN DANNY GOVTOP (IMP/REPUBLIC)
4	20	YOU MAKE ME HIRNLA LIZ LOVING (IMP/REPUBLIC)
5	12	JAM LIZ LOVING (IMP/REPUBLIC)
6	24	I DON'T WANT TO WAIT PAULY DUNN (IMP/REPUBLIC)
7	7	HOW DO I LIVE LIZ LOVING (IMP/REPUBLIC)
8	3	TRULY, TRULY DEEPLY LIZ LOVING (IMP/REPUBLIC)
9	4	SHOW ME LOVE LIZ LOVING (IMP/REPUBLIC)
10	11	ALL LONG I LOVE YOU LIZ LOVING (IMP/REPUBLIC)
11	12	ALL RIED OUT LIZ LOVING (IMP/REPUBLIC)
12	11	PEEK LIZ LOVING (IMP/REPUBLIC)
13	11	TOGETHER AGAIN LIZ LOVING (IMP/REPUBLIC)
14	11	SOON-CHANGING LIFE LIZ LOVING (IMP/REPUBLIC)
15	11	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)
16	14	FOOLISH GAMES LIZ LOVING (IMP/REPUBLIC)
17	16	ALL LONG I LOVE YOU LIZ LOVING (IMP/REPUBLIC)
18	16	OUT PLAYING GAMES (WITH MY HEART) LIZ LOVING (IMP/REPUBLIC)
19	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)
20	16	ALL FOR YOU LIZ LOVING (IMP/REPUBLIC)
21	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)
22	16	HOW DO I LIVE LIZ LOVING (IMP/REPUBLIC)
23	16	NOBODY'S PERFECT LIZ LOVING (IMP/REPUBLIC)
24	16	HOW IT GOES TO BE LIZ LOVING (IMP/REPUBLIC)
25	16	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)
26	16	LOVE YOU DOWN LIZ LOVING (IMP/REPUBLIC)
27	16	FEEL SO GOOD LIZ LOVING (IMP/REPUBLIC)
28	16	CHAMPION LIZ LOVING (IMP/REPUBLIC)
29	16	SWIFT SURFINDER LIZ LOVING (IMP/REPUBLIC)
30	16	4 SEASONS OF LOVE LIZ LOVING (IMP/REPUBLIC)
31	16	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)
32	16	ONE HEADLIGHT LIZ LOVING (IMP/REPUBLIC)
33	16	I DON'T WANT TO WAIT LIZ LOVING (IMP/REPUBLIC)
34	16	A SONG FOR ROMA LIZ LOVING (IMP/REPUBLIC)
35	16	HOW BEHOLD LIZ LOVING (IMP/REPUBLIC)
36	16	SWIFT SURFINDER LIZ LOVING (IMP/REPUBLIC)
37	16	BETTER SWEET SYMPHONY LIZ LOVING (IMP/REPUBLIC)

* Figures with the greatest airplay gain. © 1998 Billboard/BSI Communications

Hot 100 Singles Sales

Compiled from a national sample of POS (total of sold) including retail stores and club outlets which report numbers of units sold to SoundScan, Inc. This data is used on the Hot 100 Singles chart.

THIS WEEK RANK	LAST WEEK RANK	TITLE ARTIST (IMP/PRODUCTION LABEL)	THIS WEEK RANK	LAST WEEK RANK	TITLE ARTIST (IMP/PRODUCTION LABEL)
1	1	THUNDERBUMP NO. 1	37	25	SPYGLASS MAN ROCKAWAY (IMP/REPUBLIC)
2	2	FLY JAY-Z (IMP/ROYAL PHOENIX)	38	30	ROCKAWAY 'N' PUFF DADDY ROCKAWAY (IMP/REPUBLIC)
3	28	WALKIN' ON THE SUN DANNY GOVTOP (IMP/REPUBLIC)	38	41	I DON'T WANT TO WAIT PAULY DUNN (IMP/REPUBLIC)
4	20	YOU MAKE ME HIRNLA LIZ LOVING (IMP/REPUBLIC)	39	27	IT'S ALL ABOUT THE REMIXING PAULY DUNN (IMP/REPUBLIC)
5	12	JAM LIZ LOVING (IMP/REPUBLIC)	40	28	NOT TROUBLE LIZ LOVING (IMP/REPUBLIC)
6	24	I DON'T WANT TO WAIT PAULY DUNN (IMP/REPUBLIC)	40	29	YOU SHOULD BE HERE LIZ LOVING (IMP/REPUBLIC)
7	7	HOW DO I LIVE LIZ LOVING (IMP/REPUBLIC)	41	26	MY HEART WILL GO ON Celine Dion (IMP/Sony)
8	3	TRULY, TRULY DEEPLY LIZ LOVING (IMP/REPUBLIC)	42	11	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
9	4	SHOW ME LOVE LIZ LOVING (IMP/REPUBLIC)	42	11	EVERYTHING LIZ LOVING (IMP/REPUBLIC)
10	11	ALL LONG I LOVE YOU LIZ LOVING (IMP/REPUBLIC)	43	11	MY BOOZ LIZ LOVING (IMP/REPUBLIC)
11	12	ALL RIED OUT LIZ LOVING (IMP/REPUBLIC)	43	11	DO YOU KNOW IT'S CHRISTMAS? LIZ LOVING (IMP/REPUBLIC)
12	11	PEEK LIZ LOVING (IMP/REPUBLIC)	43	11	BACK LIZ LOVING (IMP/REPUBLIC)
13	11	TOGETHER AGAIN LIZ LOVING (IMP/REPUBLIC)	43	11	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
14	11	SOON-CHANGING LIFE LIZ LOVING (IMP/REPUBLIC)	43	11	BUILDING A BETTER CITY LIZ LOVING (IMP/REPUBLIC)
15	11	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)	43	11	EVERYTHING IS DIFFERENT LIZ LOVING (IMP/REPUBLIC)
16	14	FOOLISH GAMES LIZ LOVING (IMP/REPUBLIC)	43	14	NO TENGU GAMING LIZ LOVING (IMP/REPUBLIC)
17	16	ALL LONG I LOVE YOU LIZ LOVING (IMP/REPUBLIC)	43	16	RACE TO YOU LIZ LOVING (IMP/REPUBLIC)
18	16	OUT PLAYING GAMES (WITH MY HEART) LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
19	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)	43	16	LEARN TO LIVE LIZ LOVING (IMP/REPUBLIC)
20	16	ALL FOR YOU LIZ LOVING (IMP/REPUBLIC)	43	16	GIVEN TO YOU LIZ LOVING (IMP/REPUBLIC)
21	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)	43	16	THE FEEL OF YOUR LIFE LIZ LOVING (IMP/REPUBLIC)
22	16	HOW DO I LIVE LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
23	16	NOBODY'S PERFECT LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
24	16	HOW IT GOES TO BE LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
25	16	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
26	16	LOVE YOU DOWN LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
27	16	FEEL SO GOOD LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
28	16	CHAMPION LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
29	16	SWIFT SURFINDER LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
30	16	4 SEASONS OF LOVE LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
31	16	THE CHAMPION LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
32	16	ONE HEADLIGHT LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
33	16	I DON'T WANT TO WAIT LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
34	16	A SONG FOR ROMA LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
35	16	HOW BEHOLD LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
36	16	SWIFT SURFINDER LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)
37	16	BETTER SWEET SYMPHONY LIZ LOVING (IMP/REPUBLIC)	43	16	IF YOU WOULD ONLY SEE LIZ LOVING (IMP/REPUBLIC)

* Figures with the greatest sales gain. © 1998 Billboard/BSI Communications



V/D SUPPLIERS RINGING IN NEW YEAR WITH HIT TITLES

(Continued from page 1)

One."

"For the first quarter we expect to see big sales increases over last year," says Tower Video VP John Thrusler, who says the quarter's titles will continue to perform well through the end of January.

"Hercules" arrives in stores Feb. 3 priced at \$29.99. It's just one of more than 25 titles Buena Vista will unleash during the first quarter. On March 3 it will follow "Hercules" with the release of "Peter Pan," which has been off the market since 1991.

Loaded with tie-in partners, "Peter Pan" is priced at \$29.99, but consumers can receive up to \$17 in savings. General Mills gives a \$10 rebate when consumers purchase a "Peter Pan" and any three Big G cereals and any one Betty Crocker product. Other video included in the offer are "Hercules: The Epic Journey," "The Janitor's Book," and "Beauty And The Beast: The Enchanted Christmas."

"Fisher Price Toys is offering \$5 in instant savings with the purchase of 'Peter Pan' and the summer cartoon 'The Great Adventures' by priced over \$13, and \$2 off any MagnumDoodle toy priced over \$20. The instant coupon is attached to the 'Peter Pan' cassette box.

Buena Vista will also attach an instant coupon good for \$2 off the title when consumers purchase any one title in the "Haley Mills Collection II," which arrives in stores March 3. Titles in the Mills group are "The Dorn Cat," "The Parent Trap," and "Polynans." Each is priced at \$19.99.

Columbia continues its reign in the adult-driven sell-through market on Feb. 10 with the action adventure "Air Force One," which touches down at retail with a \$14.96 minimum advertised price. The film, which has generated more than \$75 million in the box office, stars Harrison Ford.

Meanwhile, Fox is releasing "Soil Food" to sell-through on Jan. 30 at \$19.99 (street price) and as a special offering for the new year.

"Soil" is being promoted by its strong soundtrack, released on Sire/Arista.

Still, retailers aren't expecting a re-

peat of fourth-quarter fortunes.

"Generally speaking, you don't have huge titles released in the first quarter, and it's not the best time for new titles," says Barry director of distribution Mike Kaupp. "Air Force One" is not like 'Lost World' or 'Men In Black,' but it will do well.

Kaupp predicts that Columbia's "My Best Friend's Wedding" will be the best carry-over title from the fourth quarter. "With Valentine's Day coming up, that title should get some extra sales," he says.

RENTAL RE-PRICED

Several rental titles will be re-priced, including new \$19.99 prices for "Singing Ladies," "Mickey," "Supercop," "Dead Man," and "Crime Story" on Tuesday (6 p.m.). Madonna's "Evita" as well as "Emma" and Woody Allen's "Every One Says I Love You" will also be reduced to \$19.99 on Feb. 3.

Family titles "101 Dalmatians," "Jungle 2 Jungle," "The Mighty Ducks," and "Home, We Strangely Home" are being reduced to \$14.99 March 17, and 1996's best picture, "The English Patient," goes to \$19.99 March 24.

In a unusual program offering from Buena Vista, the company will release the special-interest documentary "Loz: Journey Home: The Irish In America" Jan. 27. The four-tape set is priced at \$79.99. The series will air Feb. 25 on PBS.

Columbia is jumping into the new year with "Buddy," the story of a gorilla raised by a socialist, played by Robin Williams. The film carries a \$14.95 minimum advertised price, and stores to Jan. 13.

In addition, the animated musical "American Pop" and "Riverdale: The Story of the '60s" are the second instalment of the Irish dance phenomenon, hit stores Jan. 20. "Riverdale" is priced at \$24.96.

Universal also marks the 40th anniversary of "Hercules & Xena: The Animated Movie—The Battle For Mount Olympus," in stores Jan. 13 at \$19.99.

Episodes from both superheroes syndicated television shows will be released in January at \$14.98.

Other January titles from Universal include "Leaves 14, 30, 60, 90" reduced to \$19.99; four Buck Jones titles under the "Universal Matinee Series" banner, priced at \$14.98 each; the Ozzie and Jack-in-the-Box titles "The Great Escape" for \$14.98; and three new Deanna Durbin titles priced at \$19.98 each.

VIDEO VALENTINES

Catalog promotions will take center stage during the first quarter, as retailers take advantage of the lucrative Valentine's Day and Easter selling seasons.

Buena Vista is planning a Valentine's Day promotion starting Tuesday (6 p.m.), featuring several "Mickey And Minnie" titles priced between \$9.99 and \$14.99. An Easter promotion will spotlight "Pooch Friendship" and "Spot For Easter," each specially priced at \$12.99, beginning March 4. Additional Valentine's Day promotions include "The Love Boat" reduced from New Line Home Video arriving in stores in mid-January and priced at \$19.98. Titles in the promotion are "In Love And War," "Love Story," "The Princess And The Pea," "The Sandlot," and the annual favorite "Bed Of Roses."

In March, the company will re-price the aptly titled "Austin Powers: International Man of Mystery" to \$14.98. The Paramount Home Video kicks in an animated Valentine's Day featuring the direct-to-video title "Rugrats: Dr. Tommy Pickles," arriving in stores Jan. 13 at \$19.99. "The Sandlot," "Bugsy," and Eryq Arnold titles rounds out the program. Prices range from \$9.95 to \$12.95. The supplier will also drop the price of "Romeo + Juliet" to \$14.98 and "The Untouchables" to \$12.99. Other most romantic videos, including "Ghost" and the original "Sabrina," all priced at \$14.96.

Universal also marks the 40th anniversary of "The Ten Commandments," and Paramount will celebrate with a special edition of the classic, priced at \$85. The limited collector's edition will be in stores Feb. 24.

The 35th anniversary widescreen edition of "To Kill A Mockingbird" is set for a Feb. 24 release from Universal. The title, priced at \$19.98, also features a 30-minute documentary and special packaging.

Academy Awards time in March will coincide with a number of video releases, including the biggest from Warner Home Video.

Throughout the first quarter, Warner will release more than 90 of its Academy Award-winning titles in conjunction with the studio's companywide 75th anniversary celebration. Special packaging and reduced pricing highlight the program, which includes a 1950s-style photo album for "Casablanca," "Unforgiven," "Driving Miss Daisy," "The Killing Fields," "Katie," "Cool Hand Luke" and many other winners from the studio.

"We're going to a lot of advertising for this promotion, and we're anticipating that all the titles in the promotion will sell well," says Thrusler.

FOR THE RECORD

Contrary to a report in Billboard magazine's special issue, titled "The Year In Business" (Billed, Dec. 27, 1997), Trans World Entertainment was never operating under Chapter 11 bankruptcy protection.

BEHIND THE BULLETS™

by Geoff Mayfield

WORLD (RECORDS) ACCORDING TO GARTH. When we last left our readers two weeks ago, Garth Brooks' "Seven" had set SoundScan records for the most sales in an album's first two weeks and the most in an album's first three weeks. He has not let up since.

Last week, when Billboard did not publish the sales week that ended Sunday, Dec. 21, Brooks managed a 26% uptick over the prior chart, which brought his four-week tally up to 2.7 million units, blowing away the 2.5 million units that Pearl Jam's "A Vitality" had during the first four weeks it was available on CD and cassette.

Last week that included Christmas sets a new standard for an album's first five weeks. With a 6,409-unit gain over the prior week, "Seven" posts 684,000 units for the week, which ratchets his tally close to 3.4 million units. "Vitality" held the previous five-week record with 2.75 million in 1994, while the Beatles' "Anthology 1" rang up almost as many during its first five chart weeks in 1999.

Meanwhile, the sales called up the last two weeks by runner-up Celine Dion have been impressive in their own right. During the unpublished week, her "Let's Talk About Love" scored the Billboard 200's Greatest Gainer with a 223,400-unit increase, a 64.6% blast that pushed it to a one-week sum of 374,000 units. This issue, a 9% jump yields 625,000 units for the week, just 49,000 units shy of Brooks' chart-topping tally.

UPLIFTING: The blast in business, which has music merchants singing a happier tune than that hummed by retailers in other sectors during the fourth quarter of '97, comes from a broad array of contributors. During the unpublished week, there were four albums surpassing the 400,000-unit mark, and 14 in the 200,000-or-more club with two others missing that mark by just 2,000 units each, while each of the 37 records exceeded 100,000 units. During the comparable 1996 week, No Doubt was the only one above 400,000 units. There were 11 titles at 200,000 or more, and 29 in the 100,000-plus club.

A comparison of the Christmas weeks from both years also tells toward 1997. A year ago, the titles done just below 600,000-plus during the week by Garth Brooks and Celine Dion. Each of the current top 17 albums surpasses 200,000 units, while just nine did so during Christmas week of '96. Each of this issue's top 37 albums exceeds 100,000 units; just 27 did in the same '96 week.

Key among the contributors is the "Titanic" soundtrack, which won the percentage-based Pazzette award during the unpublished week and this issue's Greatest Gainer (78-31); Backstreet Boys, who last week rode an 81% gain to jump to No. 12, surpassing their previous peak of No. 15; and rapper Busta Rhymes, who gained the most in this issue's top 30, a gain that pushes him back into the top 10 (16-10).

SEE THE INVISIBLE: Remember, if you want to rake all music sales and radio charts that were compiled during the unpublished week, those data are available for a fee from Billboard's Research Department, reachable at 212-536-5054 or research@billboard.com.

HOW MUCH IS THAT CD IN THE WINDOW? A comparison of The Billboard 200's chart for its year-end issue, plus half a dozen from the 117 that appeared on the 200-position list that ran in the '96 Year in Music edition. The premium \$17.98, typically used for soundtrack or a big-name act's album, swelled during the year, from 21 in the '96 year-end to 49 in our last issue.

Our comparison also shows the move toward \$14.98 as the decline in the use of the \$16.98 mark. Just 17 years ago, \$16.98 was the most common price point, but its abandonment has accelerated. There were only 19 \$16.98 in our last issue's Billboard 200, compared with 42 for the same week in '96.

The number of albums priced at \$19.98, usually reserved for double-CD sets and boxed sets, is about the same; 13, compared with 13 in the comparable '96 week. Likewise, the use of price points under \$15.98, generally applied to EPs by name acts or full-length albums by developing acts, remains in the ballpark. There were 10 such titles on the last printed Billboard 200, compared with seven in the chart that closed last week.

An analysis of the Hot Soundtracks and Top Pop Catalog titles, which also price \$9 positions deep, \$15.98s went from 14 at the end of '96 that opened at the end of '97, with those at \$16.98 or more growing from 15 to 23. The number of titles at \$14.98 or less declined on both Heatseekers and Top Pop Catalog, but not significantly, which is noteworthy in both categories since the lower prices are often employed to get new-artist acts on track and because mid-price and budget lines also spur catalog activity. In the '96 year-end, Heatseekers had 13 albums at \$14.98 or less, compared with 10 in the same 1997 week. On the catalog charts from the same weeks, there were 23 on the '96 list and 19 on the '97 list.

DVD Gains A Heavily Release Slate For '98

Eight months after DVD entered the marketplace, new releases in the format are coming fast and furious, with a slew of titles being released day-and-night with VHS as well as a slew of catalog for the new year.

"DVD is not new-release-driven but is a function of the number of players in the market, and there were a lot of players," says DVD and VHS marketing manager John Vides, who oversees Buena Vista merchandise manager Joe Pignato. "Classes as well as new releases make collecting exciting for this new technology, and both these factors working together have very high expectations."

On Jan. 6, MGM/UA Home Entertainment was to release the gangster thriller "Hoodlum" on DVD and VHS, while Warner Home Video will offer cassette and DVD versions of "Fire Down Below."

LIVE Home Video will send out "The Untouchables" on VHS and DVD Jan. 6 and "Critical Care" Feb. 17.

"Air Force One" will be available on DVD and VHS Feb. 10 from Columbia TriStar Home Video.

Recent Columbia rental titles devoted to DVD Feb. 10 are "The Devil's Own" and "Foolish Beasts II."

New Line Home Video is planning a line of 25 DVD and VHS day-and-night releases, including "Boogie Nights," "Wag The Dog," and "Lost In Space," under a new brand line called the "New Line Platinum Edition," and an unbranded version of the Academy Award-winning "Leaving Las Vegas." All are due Jan. 27.

Other top catalog releases from MGM include "The Maltese Falcon," "The Treasure Of The Sierra Madre," and "Citizen Kane," all available Jan. 6.

Universal Studio Home Video releases "Special Edition" DVD line, which features "Apollo 13," "Caddy," "High Plains Drifter," and the "Xena Trips." All are available Feb. 24.

KELLEN FERRAPARIS

MAJOR, EMERGING ACTS ON RELEASE SCHEDULE

(Continued from page 1)

this page.)

The January-March quarter will see new albums from veterans like Eric Clapton and Madonna, as well as debut albums from the likes of Wax Train and Thanks To God.

Stan Goss, senior VP of Tower Records, says he is "rationally optimistic" about the first quarter. "There's not a big release in the last part of March, and January should be really good because gift certificate sales are really great. The big question is the eight weeks in between."

John Grand, director of purchasing for National Record Mart, says, "Manufacturers realized they're competing with themselves when they push everything out in the fourth quarter, a lot of instances, product gets lost in the shuffle. The more acute vendors know radio's much more wide open in January to help get something important out there."

Clapton, a consistent blazer since his heart debut in the '90s, will release a studio album of new material on Reprise. This will be Clapton's first new album of pop material in five decades.

The Warner/Reprise labels will have other superstar releases this quarter, including an album of new material from Madonna Feb. 24. It will be the pop icon's first album of new material since 1994's "Bedtime Stories." Feb. 10 will see the release of the first Van Halen album to feature its new lineup of pop material: singer Gary Cherone. And there'll be a new Chris Isaak album Feb. 24.

Arista has a new Aretha Franklin album scheduled for February, featuring 11 new songs written by the members of the Combs and produced by Sean "Puffy" Adams, Jermaine Dupri, and Dallas Austin. January will see the sophomore effort from the Toronto-based indie trio Krista joint venture LaFace, and February will bring the release of Faith Evans' sophomore album, "Keep The Faith," on Bad Boy.

Janet Jackson will be the question on Jenn Archer's lips when her third al-

bum for A&M hits stores March 24. The same month, the label will release the first Richard Carpenter album since 1987. "Planiat—Arranger—Composer—Producer" will feature instrumental versions of Carpenters classics. Perspective/A&M will release



PEARL JAM

debut albums from Salt 'N' Pepa singer Rufus Wainwright and mainstream players Smooth, and A&M will unleash "Playa Club," the soundtrack to a film written and directed by Ice Cube. Polydor has "Home Trains From Broadway," the second album from Britain's Freshmeat, due Feb. 10 and has a first-quarter release from new signing Lucy Liu.

Columbia has one of the quarter's earliest releases with the "Great Expectations" soundtrack due Jan. 6. Artists include Tori Amos, Duncan Sheik, and Joe Walsh. Waylay makes her label debut Jan. 15, Michael Crawford has a new album Feb. 17, and March will see releases from Ciannad, Marc Cohn, and Scott Weiland.

Retailers say the albums that do particularly well in the first quarter are those that appeal to the young. "Youth product definitely picks up considerably," says Grand. "Some of the product falls off. Most of the youth gets ready for Christmas. Kids on vacation get into stores to pick up things they didn't get for Christmas." Rap and alternative rock tend to do well in the first.

To reach that market, the new album from Pearl Jam will be out in early February, the release of which Epic has contracted. And rap act Cypress Hill will have a release out Feb. 10.

Gloria Estefan issues her new set for March. 50/50 Music will release the third Deep Forest album in February.

Elektra will introduce Los Angeles-based singer Boyz II Men's March-with-Remember To Breathe. The young composer was personally signed to the label by Elektra/East-West chairman Sylvia Rhone. Other first-quarter releases include a new album "Polytechnic" from the U.K.'s melodic, metallic trio Feeder Feb. 10 and "Head Trips In Every Key," the sophomore set, from Supergrass.

RCA has three important releases set for early 1998. La Bouche had a platinum debut with "Sweet Dreams," and the dance duo's second, "S.O.S.," is ready to hit the streets. Europe has already fallen for the charms of American boy band 'N Sync, and the quintet's eponymously titled debut is now set for U.S. release in March. Hansi's second RCA album, "Downward Is Heavenly," is planned for February.

Capitol will lead with "Start," the debut album from Portomonte, N.H.-based Thelma Houston Feb. 10. In March, the label unveils new albums from Robbie Robertson and Butchle Surfors on the 10th and Bonnie Raitt on the 24th. The new Liz Phair album on Razor, which now goes through Capitol, is also out on the 24th.

Geffen's DGC label begins the year with the debut album from L.A. rock band Florence and follows with alternative outfit Strokes Feb. 10. In March, the label has lined up releases from Sonic Youth, Hole, and Elastic. DreamWorks introduces Rufus Wainwright, and the label unveils new albums from the U.K.'s Propellerheads.

MCA's first release for 1998 is the "Half-Baked" soundtrack. In February, the label unveils new albums from the Roots, which has the stars, while silky R&B vocalist Kelly Rowland makes her debut/MCA debut. Hip-hop newcomer Concrete Shop Shop, whose name was in the "P" and "S" and single single, launches James Murrey's new Mtume

Music Group imprint in March.

The biggest news from Jive is "V.I.P.," the fourth set from R. Kelly. His 1986 self-titled album went to No. 1 on the Billboard 200. The Reason label, now part of Jive, will issue a new album from contemporary Christian



ARWEE MITCHELL

artist Michael W. Smith. And Jive's gospel subsidiary, Vercy, will release "Wow Gospel '98," a compilation featuring genre superstars (see story, page 14).

The fifth Lenny Kravitz album will be issued by Virgin March 24. The label also has Kravitz from Loudon Wainwright and 911 in February. Bluesrock guitarist Johnny Winter returns on Postlabel Feb. 10, and John Hammond has a new album for the label in March.

Capricorn unveils "Thread" from quirky San Francisco-based Box Set Jan. 13. Warren Haynes and Allen Woody have turned their Allman Brothers side project, Go! Go! Go!, into full-time work; their first Capricorn album is out Feb. 24.

Two well-known acts will make their label debuts on River North. It's been 10 years since Kansas appeared on the Hillbilly 200; the band will be back with an album recorded with the London Symphony Orchestra. Taylor Dayne will also make her River North debut with a new studio album.

Miles Copeland's Ark 21 imprint has British rock group Porcupine Tree

making its label debut with "Signify" Jan. 13. Canada's Alanis Myles marks her first for the label Feb. 10 with "Arrows." Ark 21 has another label debut March 24 with Louisa Brunell's "Hick Wagon's Back Again," his first album since 1981.

Mariah Carey's Crave label will go the extra mile with the first album from Detroit's R&B quartet 7 Mile. Jules Shear will make his Windham Hill label Feb. 24 with "Between Us," a collection of duets with such partners as Paula Cole, Rosanne Cash, and Carole King.

CLASSICAL SOUNDS

In classical music, EMI Classics has two priority releases coming Jan. 29: "Eagar Violin Concertos" by Kennedy and "Kiri Sings Irving Berlin" by Kiri Te Kanawa. Philips Classics starts the year old with "L'Alceste Surtend" by Sylvia Mitev, "Mozart's Unfinished" by Yo-Yo Ma, "Lisovski's Unfinished" by the Schubert piano cycle in January with "Schubert: Piano Sonatas D. 840 & 850."

Rhodesy begins 1998 with Martya Bennett's blend of ancient Celtic and modern dance music, "Bothy Culture," Jan. 13. On Feb. 6, the label releases "Strange Angel," the follow-up to Kristin Hersh's solo debut.

Swamp Godde Queen, an L.A. chthonic outfit, will have its first N2K Enchanted Music album released March 18. "Hill Country Boogie" was produced by N2K president Phil Ramone.

Francis Damery, who made several year-end top 10 lists with "Tall Blonde Heiliger" in 1986, brings his new album "The Great Boogie" by the label Feb. 17.

On Jan. 13, Decca will issue Rhett Atkins' third album, "What Lovin' All About." On Feb. 10, the label releases the debut disc from Kentucky-born singer-songwriter Kristy Knight.

Assistance in preparing this story was provided by Bob Jeffrey in New York.

Reissues For The 1st Qtr.

■ BY FRED BRONSON

A strong lineup of Vinyl Reissues is set for the first quarter of 1998.

Sony Legacy has scheduled a Feb. 10 release for one of the label's most exciting projects, an updating of its "The Best Of Broadway" series. Released under the Columbia/Legacy Broadway Masterworks' legend in collaboration with Sony Classical, the roster includes remastered versions of "The Best Of Broadway: The Lady," "Annie," "Oklahoma!," "L21 Abner," and "On The Town," some with bonus tracks.

Sony Legacy will issue "The Quietest Boy" by Miles Davis, a six-disc set that is a follow-up to the triple-Grammy-winning Davis boxed set released in 1996. A Janis Joplin "Live Set" will be issued the same day. The double-disc collection of live recordings from the Fillmore West in San Francisco contains all three recordings.

Also slated for release Feb. 24 are two more double-disc sets: a career-spanning set from Taj Mahal and a Loggins & Messina greatest hits package that will include previously unreleased material. On March 10, Legacy will give the Santana catalog the same treatment: the label

will reissue the Byrds this year, with the release of "Santana," "Abraxas," "Sweetheart III," with creative input from Carlos Santana.

Rhino Records continues its popular "Smooth Grooves" series with three volumes of "New Jack Balance." Jan. 27 that same day is the label debut of "VH1 Rock Flashback: Classic '70s Soul," featuring hits by James Brown, Eddie Kendricks, and Johnnie Taylor.

And Polygram will mine its catalog to release the first three Andy Gibb albums on CD for the first time. "Flowing Rivers," "Shadow Dancing," and "After Dark" are due Jan. 18, along with the two-CD set "The Story Of Their Featuring Van Morrison" on Demarc/Polygram and "The Best Of John Mayall & The Bluesbreakers," compiled by Mayall and featuring a track-by-track interview. An update "The Best Of Tom Jones" is due in March.

Capricorn's DGC imprint has at least a dozen first-quarter releases, including a greatest-of-its-genre collection from R&B set the Dramatics (Jan. 27) and an album featuring original versions of Rolling Stones songs Feb. 9. A collection of original songs later recorded by Elvis Presley is due March 7, and a Phil-

lypian hits collection will be in stores March 23.

Varèse Sarabande's Varese Vinyl logo continues to expand its catalog with compilations of Burt Bacharach songs by various artists, classic TV game-show themes in a compilation from the Game Show Network, and classic hits collections from vocalists Caterina Valente and Jane Morgan. A 36-track Jan Whitecomb anthology will include the single with its biggest hit as well as the demo of his signature Hot 100 hit, "You Turn Me On (Turn On Song)."

Capricorn's DGC imprint offers first-time stereo tracks for many of its cuts on "The Very Best Of Red Bird/Blue Cat Records," the labels that were home to the Shagarets, La, the Dixie Cups, and the Ad Libs. There will also be a double-CD set of "The Very Best Of Eddie Fisher" from his RCA years and a TV soundtrack to the 1960s "Doris Day" series, originally issued by Decca in 1960.

Razor & Die's first-quarter reissues include a collection of Livingston Taylor's hits from his Epic and Capitol years, and a collection from Eddie Cochran and Mary Johnson, and the soundtrack to "A Fistful of Dollars."

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Billboard Music Group **BILLBOARD** **INTERNET**

AN UPDATE ON BBMG EVENTS & HAPPENINGS

New Web Site To Showcase Fresh Talent For Global Biz

Billboard Talent Net, a new Web site being developed as a marketplace for new music by unsigned and developing artists, will be introduced to the industry this month at the MIDEM conference in Cannes, France. The new site is a licensee of the Billboard Music Group and will have links to Billboard Online (www.billboard.com) and other Music Group Web sites.

For A&R executives, music publishers, artist managers, attorneys, and other seekers of talent, Billboard Talent

Net will provide easy online access to an international pool of new acts. Each artist's entry will include biographical information, up to three songs (or six minutes of music), press clips and reviews, upcoming gigs, copyright information, territory availability, and other facts useful in negotiating agreements. Billboard Talent Net also will offer the opportunity for music companies, publishers, and artist managers to post listings of their own artists for international exploitation.

Consumers also will play a part in Billboard Talent Net. Visitors to the site will be invited

to listen to the sound samples on "Radio BTN," conceived as a virtual radio station, and rate the music they hear. Rankings of the artists on the site will be posted weekly, allowing industry users to ascertain the popularity of the available acts.

"Billboard Talent Net brings the best of two worlds together," explains Andreas Wuertel, GM of the New York-based startup operation. "On the one hand, the

Internet affords our unsigned artists the ability to get their music heard by the consumer in this direct and exciting way. But it also gets their music directly to the music industry and opens up the possibility of a record contract and the more traditional route."

Artists (or firms representing artists) will have monthly, quarterly, and annual fee options for placing material on the site. There will be no charge to the industry or the public to access the site and all of the relevant data. The site, which currently is under construction, is targeted for an official launch in March. For further information, contact Wuertel at 212-757-2031.

PERSONNEL DIRECTIONS

Julie Taraska has joined Billboard Online, the Internet home of Billboard magazine, in the new position of news editor. Taraska has been contributing to Billboard Online as the author of Daily Music Update since April 1996. She also has been a part-time proofreader/copy editor for Billboard since December 1995.

As a fulltime member of the Billboard Online staff, she will continue to lead daily news reporting activities and will be responsible for expanding the Web site's overall editorial content. She reports to Ken Schlager, editorial director



TARASKA

of Billboard Online and director of strategic development for the Billboard Music Group.

In addition to her recent work at Billboard and Billboard Online, Taraska has done extensive freelance writing on music-related subjects for British GQ, Elle, the Village Voice, Spin, and Request. She has a B.A. degree from Connecticut College. Other accomplishments include her studies of the British punk scene as a Thomas J. Watson Fellow and her contributions to several editions of Feagin's "Rough Guide" travel series.

Billboard's 1996 International Latin Music Conference & Awards
 Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1996
Billboard's Fifth Annual Dance Music Summit
 Chicago Marriott Downtown, Chicago • July 8-10, 1996
Billboard's 4th Annual R&B Summit & Awards
 Prince Hilton at Topgolf Club, Phoenix, Ariz. • Sept. 17-19, 1996
 For more information, contact **Maureen Ryan** at 212-536-5602.

Visit our Web site at <http://www.billboard.com>
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 E-mail: sbell@billboard.com

At Week 4, Elton Is Really 'Something'

ONLY FIVE SINGLES IN history have been No. 1 on the Hot 100 for 14 weeks or longer, and one of them is the current occupant: Elton John's "Something About the Way You Look Tonight"/"Candle in the Wind 1997" (RCA) is in pole position for the 14th consecutive week. The tribute to the late Diana, Princess of Wales, entered the chart on No. 1 the week of Oct. 11, 1997, and has remained there ever since.

Six years ago, a 14-week run at No. 1 would have been the all-time record, but ever since "I Will Always Love You" by Whitney Houston was No. 1 for 14 weeks in 1992-93, it's not quite as exciting to have a single remain on top for so long. After all, "I'll Make Love To You" by Boyz II Men and "Macarena" (Bayside Boys mix) by Los Del Rio both had 14-week runs, and "One Sweet Day" by Mariah Carey & Boyz II Men set the all-time record by staying on top for 16 weeks.

If Elton has just one more week at No. 1, he'll be in second place all by himself. Two more weeks will tie him with Carey & the Boyz, and three more weeks will set a new rock-era record.

Meanwhile, in the contest for the most weeks at No. 1, "Candle"/"Something" has edged Elton from 19th place to seventh. Elton has now spent a total of 20 weeks at the summit, tied with Paul McCartney. The only acts with more weeks at No. 1 are Whitney Houston (31), Michael Jackson (37), Boyz II Men (50), Mariah Carey (67), the Beatles (69), and Elvis Presley (69).

By remaining No. 1 for such a long time, Elton is also closing in on Jackson as the artist with the longest chart span of No. 1 songs. Jackson is still in first place, with 25 years and seven months between "I Want You Back" and "You Are Not Alone." But Elton's span has expanded to 24 years and 11 months, dating back to the ascension of "Crocodile Rock" the week of Feb. 3, 1973. His current single won't carry him past Jackson, but his next one could.

By remaining No. 1 into 1998, Elton now has collected at least one top 40 entry every year since 1970. That 28-year uninterrupted string is an all-time record.

SIX IS TOO MUCH: Britain's Spice Girls are not resting on their laurels for having the No. 1 album of 1997. In Britain, they've collected their sixth consecutive No. 1 single with "Two Hearts," the second release from the "Spiceworld" album. No other act has ever hit No. 1 with its first six singles—the record is three, held jointly by Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the New Generation, and Robson & Jerome. The U.S. record is held by Mariah Carey, who went to No. 1 with her first five singles.



CHART BEAT

by Fred Bronson

RAISE THE TITANIC: The highest-ranked soundtrack on The Billboard 200 is still "Men In Black," which falls 21-25, but the fastest-rising soundtrack is "Titanic," which cruises 73-81. The theme song from the No. 1 box-office attraction can be found on two different albums, "My Heart Will Go On" by Celine Dion as on the original soundtrack as well as her "Let's Talk About Love" disc, which holds at No. 2. "Heart" is the only new title on this issue's Adult Contemporary top 10, selling 11-7.

GO WITH THE (HORINOCO) FLOW: Enya's "Only If..." (Warner Bros.), from her "Paint The Sky With Stars" greatest-singles collection, is only her third single to appear on the Hot 100. Her first was "Orinoco Flow (Saila Song)," No. 24 in 1992, and her second was "Caribbean Blue," No. 79 in 1993. That makes "Only If..." the first Enya single to chart in almost six years.

BEAM THANK YOU MAMÁ: Wham! is back on the Adult Contemporary chart, but it's a holiday bonus from all the airplay garnered by "Last Christmas," the only new entry at No. 22.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES	1996		1997		CD	1996		1997	
	1996	1997	1996	1997		1996	1997	1996	1997
TOTAL	737,498,000	796,002,000 (UP 8.7%)			448,401,000	504,802,000 (UP 12.5%)			
ALBUMS	616,943,000	651,978,000 (UP 5.7%)			166,716,000	145,952,000 (DN 12.5%)			
SINGLES	120,544,000	134,024,000 (UP 11.4%)			1,526,200	1,424,000 (DN 6.7%)			

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
37,439,000	33,997,000	3,442,000
LAST WEEK	LAST WEEK	LAST WEEK
34,809,000	31,530,000	3,279,000
CHANGE	CHANGE	CHANGE
UP 7.8%	UP 7.8%	UP 5%

THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
32,294,000	29,117,000	3,177,000
CHANGE	CHANGE	CHANGE
UP 15.9%	UP 16.6%	UP 8.3%

TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE	1996		1997		CHANGE
	1996	1997	1996	1997	
CHAIN	454,566,000	471,558,000	UP 1.4%		
INDEPENDENT	93,107,000	103,619,000	UP 11.3%		
MASS MERCHANT	179,115,000	209,163,000	UP 16.6%		
NONTRADITIONAL	NA	2,262,000	NA		

COMPILED FROM A VISUAL SAMPLE OF RETAIL STORE AND TRUCK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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213-525-2394/5 - FAX
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Judy Yzquierdo

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ASIA PACIFIC QUARTERLY #1

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Contact: Alex Ho - 852-2527-3525 • Lyn Leong - 65-338-2774



ECHO AWARDS

Issue Date: February 21 • Ad Close: January 27
Contact: Christine Chinetti - 44-171-323-6686



MUSHROOM RECORDS 25TH ANNIVERSARY

Issue Date: February 14 • Ad Close: January 20
Contact: Linda Matich - 612-9450-0880



CHILDREN'S ENTERTAINMENT

Issue Date: February 14 • Ad Close: January 20
Contact: Judy Yzquierdo - 213-525-2304



BRITS-UK

Issue Date: February 7 • Ad Close: January 13
Contact: Ian Remmer - 44-171-323-6686



SOUND OF THE CITIES: SINGAPORE

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Contact: Lyn Leong - 65-338-2774



SKA

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